

PROCEEDINGS

of the

FOURTH ANNUAL CONFERENCE-CONVENTION

o f

THE CANTORS ASSEMBLY AND THE DEPARTMENT OF MUSIC

o f

THE UNITED SYNAGOGUE OF AMERICA



SUNDAY, MONDAY, TUESDAY WEDNESDAY, M a y 13th, 14th, 15th, 16th, 1951

at

The Concord Hotel

Kiamesha Lake

New York

THE CANTORS ASSEMBLY

Officers

Nathan Mendelson, President
Aaron I. Edgar, Vice President

Morris Schorr, Treasurer
Edgar Mills, Recording Secretary

David J. Putterman, Executive Vice President

Executive Council

Charles Bloch
Merrill Fisher
Abraham Friedman
W. Belskin Ginsburg
Max Wohlberg

Moshe Nathanson
Ivan Perlman
Jacob Schwartz
Isaac Wall

National Council

Julius Blackman
Maurice Goldberg
Jacob Hohenemser
Jacob Sonenklar

Abraham Marton
Jacob Rothblatt
Samuel Rosenbaum

THE DEPARTMENT OF MUSIC

DAVID J. PUTTERMAN, Director

Advisory Committee

Dr. Max Arzt
Dr. Moshe Davis
Cantor Gershon Ephros
Dr. Israel M. Goldman
Rabbi David Goldstein
Max Helfman

Frederick Jacobi
Dr. Stephen S. Kayser
Prof. Salomo Rosowsky
Dr. Curt Sachs
Chemjo Vinaver
Cantor Max Wohlberg

Joseph Yasser

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**Compiled and Prepared for Publication
by Cantor David J. Putterman**

PROCEEDINGS

SUNDAY, MAY 13th

Ceremony of Induction for New Members

This preliminary evening session opened with a few words of welcome and greeting by Cantor Max wohlberg, President of The Cantors Assembly. Cantor Morris Schoor, Chairman of the Membership Committee then conducted a most impressive and inspiring "Ceremony of Induction for New Members". He chanted an original "Mi Sheberach" of which the following is an English translation.

"He who blessed our forefathers Abraham, Isaac and Jacob, may He bless these newly elected members of The Cantors Assembly.

Grant that these new members may serve Thee with joy and gladness and that they may continue to do their holy task with love and devotion. May they ever find favor and grace in Thine eyes and in the eyes of their community so that they will become a shining example to their communities and a credit to their colleagues everywhere. Inspire the lips of those who have been appointed by Thy people. Accept their prayers, give strength and vigor to their bodies and to their voices, bestow Thy blessings upon their work and upon those of their brethren, colleagues, chazanim, and upon this, our Cantors Assembly, and let us all say

Amen"

List of Cantors elected to membership since our last annual convention:

Cantor Louis Aronow, Des Moines, Iowa
Cantor Eleazer Bernstein, New London, Conn.
Cantor Charles B. Bloch, Brooklyn, N. Y.
Cantor Samuel Dubrow, Philadelphia, Pa.
Cantor Charles Engelhardt, Chicago, Ill.
Cantor David Greengarten, Toronto, Canada
Cantor Paul Grob, Portsmouth, Va.
Cantor Michal Hammerman, Allston, Mass.
Cantor Saul Z. Hammerman, Brooklyn, N. Y.
Cantor Herbert Harris, Paterson, N. J.
Cantor Benjamin Klonsky, Reading, Pa.
Cantor Arthur Koret, Hartford, Conn.
Cantor Harry Lubow, Wheeling, West Va.
Cantor Saul Meisels, Cleveland Heights, Ohio
Cantor Samuel Morginstin, South Orange, N. J.
Cantor Moshe Nathanson, New York, N. Y.
Cantor Irving Pinsky, Waterbury, Conn.
Cantor Ivan Perlman, Fairlawn, N. J.
Cantor Moses Rontal, Chicago, Ill.
Cantor Albert Schindler, Cleveland, Ohio
Cantor Gregor Shelkan, Boston, Mass.
Cantor Pinchas Spira, Syracuse, N. Y.
Cantor Isaac Trager, Troy, N. Y.
Cantor George Wagner, Houston, Texas
Cantor David Wolf, Erie, Pa.

Cantor Charles Bloch responded in behalf of the newly inducted members. A social program followed which everyone enjoyed.

MONDAY, MAY 14TH

FOURTH ANNUAL MEETING OF THE CANTORS ASSEMBLY

OPENING SESSION:

Cantor Max Wohlberg Presiding
Congregation Beth El, Philadelphia, Pa.

After Shachris services and breakfast the opening session of this Convention was called to order at 10:20 A.M. by the President, Cantor Max Wohlberg. The following Invocation was delivered by Cantor Jacob Schwartz, Congregation B'nai Jeshurun, New York, N. Y.

Heavenly Father,

We have assembled here to begin the fourth annual Conference-Convention of the Cantors Assembly and the Department of Music of the United Synagogue of America. We who labor in Thy vineyard implore Thee now to be our guiding light. We give thanks to the Almighty God for the inspiration that has come into our hearts and lives and the stimulus that has been given to our activities, leading us into larger fields of endeavor, and the service of God and humanity.

We have gathered as Chazanim in Israel to make plans which will ultimately influence the work we must do in the House of God. We meet here to deal with matters to benefit our fellow men. We Thy children who sing praises, wish with our music to reach our brethren.

God of love and mercy, we come before Thee humbly with the music of our hearts. We seek Thee in this hour of togetherness. We pray the events of this convention be fruitful and of much spiritual blessing. May the light of fellowship illumine our path that we may be with all Thy children in service unto Thee. Guide the leaders of the Cantors Assembly, our President, the Chairman of this Convention, and all those who have worked to realize our goal to train the Cantor of tomorrow.

What more befitting prayer may we, Thy servants of God, offer than these beautiful words: We will hope in God; we will entreat His presence, and beseech Him to grant us eloquence of language, that in the congregation of the people, we may sing of His almighty power, and in joyous strains, rehearse His wonderful works.

As we begin our meeting, we hope and trust that the days to come may be days of tranquility. May our country, under Thy providence, be an influence for good, throughout the world, and an exemplar of righteousness unto all the nations. Shower Thy blessing upon Israel so that it may be the harbinger of fulfillment for all its inhabitants. Lord, Thou who makest peace in High Places, grant us, Thy children, Thy peace now and forever.

Amen,

CONVENTION COMMITTEE - Cantor W. Belskin
Ginsburg

The work of the Convention Committee is usually finished long before the day of the convention, yet it is a most important committee. The orderly co-ordination of the events, the selection of the subjects for discussion, the selection and invitation of the participants, the arrangements for the place of meeting, of the concert and its artists, of the entertainment of the delegates and their wives, - all this and countless other details are properly within the purview of this committee. Added to all this was the particular anxiety this year of conducting the convention so far away from a large city with none of the diversions of a large city so that provision had to be made for the leisure time when the convention will not be in formal session. We are pleased with the beautiful tone set by Cantor Schorr, with his induction of the new members, and we regret that all were not present to receive our blessing.

A special social program was arranged both for Sunday evening, in which some of you have participated and for this evening following the dinner and the keynote address by Cantor Max Wohlberg. And for Tuesday evening, a beautiful concert has been arranged. Besides, we have been assured by the hotel management that they will extend themselves in order to make the convention guests most comfortable and provide for the entertainment of their wives.

As for the rest, the printed program is before you and in the interest of conserving time I shall not read the various scheduled daily events.

In view of the fact that there are eleven committee reports we will follow the procedure of receiving the reports without comment this morning but after lunch, under the heading of "Lets Talk It Over" you will have an opportunity to discuss all of the reports as well as to take up any question for the good and welfare of the Cantorate and The Cantors Assembly.

I cannot close this report without commenting on the tremendous aid which was given to the committee by Cantors David Putterman and Max Wohlberg. Our Assembly is blessed with these men and I want to express my personal gratitude to them.

And now, in this magnificent setting in the Catskills, with our minds concentrated and attuned to the needs of the Cantorate and in cooperation with the other great bodies which are serving and enhancing Conservative Judaism in America, I pray that this may be our most successful convention.

FINANCE COMMITTEE - Cantor Morris Schorr

In behalf of the Treasurer and Finance Committee, I am very happy to report that as of today we have cash on deposit at the Corn Exchange Bank of \$3,296.34, and at the Irving Savings Bank of \$4,000.00 making a total of \$7,296.34. We shall have outstanding bills to be paid which will have been incurred in connection with the expenses of this Conference-Convention. Our books are audited periodically by Mr. Benjamin Markowe, Certified Public Accountant of New York, N. Y.

May 8, 1951

Cantor David J. Putterman,
3080 Broadway,
New York 27, New York.

Dear Cantor Putterman:

May I, through you, extend my greetings and those of the members of the Joint Retirement Board to the Cantors Assembly at its Fourth Annual Conference-Convention.

The following members of The Cantors Assembly are presently enrolled in the Retirement and Insurance Plan:

William W. Lipson	Abraham Marton
Aaron I. Edgar	Carl Urstein
Fred S. Gartner	Jacob J. Renzer
Marcus Gerlich	Gabriel Hochberg
Ben G. Nosowsky	

In addition, coverage to be effective as from September 1, 1951 has been applied for on behalf of:

Gr e gor Shelkan	Simon Kandler
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It is expected further that negotiations will be concluded very shortly in respect to at least one other Cantor. Thus, the membership in the Plan will have increased by eight Cantors since my report to you last year. This increase compares very favorably with the number of Rabbis enrolled in the Plan during the last twelve months.

Correspondence has been entered into on behalf of the following:

Morris Amsel	Joseph Cysner
Merrill Fisher	Maurice Goldberg
Jacob Goldr ing	Mordecai Heiser
Jacob Hohenemser	Joseph Lengyel
Saul Meisels	Jacob R othblatt
Louis Rosen	Irving Rogoff
Saul Siller	Moses Silverman
Ralph Sternberg	

You have asked me to communicate with the Congregations of several Cantors whose names are not listed above, and this will be done at the time when it is more likely to have favorable results.

May I again urge that your Placement Committee consider making acceptance of the Plan a prerequisite to obtaining a Cantor through the Assembly.

I should like to call the attention of The Cantors Assembly to the Social Security Act Amendments of 1950 (effective January 1, 1951) which provide that certain employees of religious, charitable, educational and other organizations exempt from Federal Income Tax may be covered for Social Security under certain conditions. Excluded however, are ministers and members of religious orders. Under a ruling of the Collector of Internal Revenue for the Second District of New York the following is given as the duties of a minister which

would exclude him from coverage. "The exemption applies to remuneration of ministers of the gospel for services which are ordinarily the duties of a minister of the gospel. The duties of a minister of the gospel include the ministration of sacerdotal functions and conduct of religious functions and worship, and the control, conduct and maintenance of religious organizations (including the religious boards, societies, and other integral agencies of such organizations), under the authority of a religious body constituting a church or church denomination."

I believe that it is to the interest of The Cantors Assembly that its members be eligible for coverage under the Social Security Act as amended and that a resolution be adopted at the Convention which would define the duties of the Cantor, and that on the basis of this Resolution a ruling be sought from the Treasury Department which would clarify this point. I will be happy to assist in this matter.

I regret that it was not possible for me to be with you to discuss these matters more fully, however, please feel free to call upon the facilities of my office.

With kindest personal regards, I am,

Sincerely yours,



Executive Secretary.
Joint Retirement Board.

MEMBERSHIP COMMITTEE - Cantor Isaac Wall

I am very happy to report that as of today we have 129 members in The Cantors Assembly. This is an increase of 23 members over last year. There are still 7 members who have not as yet paid their dues for 1950-51. We have at present 1 application for membership pending.

May I also present the following schedule of dues which has been proposed, recommended and approved by the Executive Council, to become effective as of September 1, 1951:

A-	Up to	\$3,999	\$10.00
B-	\$4,000 to	\$4,999	\$15.00
C-	\$5,000 to	\$5,999	\$20.00
D-	\$6,000 to	\$6,999	\$25.00
E-	\$7,000 to	\$7,999	\$30.00
F-	\$8,000 and up..	\$35.00

Hereafter, an initiation fee of \$10.00 plus the dues for one year is to accompany each application for membership.

Cantor Putterman then proposed that as of September 1, 1951 the following procedure be adopted with all new applications:

"All new membership applications that are recommended by the Membership Committee, shall first be approved by the Executive Council, then submitted to the entire membership through the medium of its minutes.

If by the following meeting of the Executive Council no objections are received from any members, the applicant may then be elected to membership."

RABBI-CANTOR-CONGREGATION RELATIONSHIPS CODE - Cantor Max Wohlberg

I am confident it will be a source of gratification for you to know that our committee, consisting of Cantors W. Belskin-Ginsburg, Hohenemser, Putterman and myself, has met with a committee appointed by the Rabbinical Assembly with the view to clarify the Rabbi-Cantor status in our Congregations and to evolve a mutually satisfactory Rabbi-Cantor code.

A number of such meetings took place. We submitted our proposals to the R. A. and we received their suggestions for a draft to be adopted, first by our respective organizations, then by the United Synagogue. Negotiations are still in progress.

However, I do wish to report that our proposals have met with sympathetic response and our meetings were conducted in a spirit of fairness and understanding. I hereby wish to express our appreciation to Rabbi Max Routtenberg for his patience and for his courtesy.

These meetings, so long overdue, will, I feel, contribute immeasurably to the well being of our members and to the development of our profession.

The following is a tentative draft to be submitted to the Rabbinical Assembly and to the Cantors Assembly for discussion and ratification.

A PROPOSED CODE FOR RABBI-CANTOR-CONGREGATION RELATIONSHIPS

(This code is the joint recommendation of a committee representing the Rabbinical Assembly of America, consisting of Rabbis Ario Hyams, Martin Berkowitz, Pinchos Chazin and Max J. Routtenberg, and a committee representing The Cantors Assembly consisting of Cantors Wohlberg, Ginsburg, Hohenemser, and Putterman.)

SECTION 1

A cantor who serves in a bona fide congregation and is engaged exclusively as a cantor is a religious functionary and a Minister of Hazanuth and as such is therefore entitled to function at all religious rites and services. He is to participate in pastoral duties of the congregation and should serve as a member of any and all congregational committees where he may be useful. The cantor above all should be a co-worker with the rabbi and cooperate with him in every conceivable manner and serve the congregation in whatever capacity he is qualified.

SECTION 2

All public and official announcements of the congregation shall have the names of both the rabbi and the cantor - such as, announcement of services, congregational bulletin, congregational bulletin board, congregational stationery, newspaper releases and advertisements, and the like.

SECTION 3

All religious functions of a public nature, whether held in the synagogue or in a public hall, in which members of the synagogue are involved, shall require the functioning of both the rabbi and the cantor. All functions held in the synagogue, whether by members or non-members, shall also require the functioning of both the rabbi and the cantor. This refers to:

(a) Weddings held in the synagogue, in the chapel, or in any public hall. Excluded are private weddings in the study of the rabbi or in the home of the rabbi, or in the home of the individual involved, or where non-members are involved. The rabbi, however, shall always suggest that both be invited to officiate.

(b) Funerals and unveilings of members of the congregation.

(c) Bar Mitzvahs, Brit Milah, Pidyon Ha-Ben of members of the congregation.

SECTION 4

When a vacancy for a cantor occurs in a United Synagogue congregation, the congregation is required to apply only to the placement committee of The Cantors Assembly, and members of the Rabbinical Assembly who serve in such congregations are required to have their congregations seek only the services of The Cantors Assembly placement committee. All applications which the congregation, or rabbi, may receive from candidates shall be referred to this placement committee. Congregations and rabbis shall have no dealings with managers and agencies, nor are they to advertise for cantors in newspapers, magazines or publications of any kind.

SECTION 5

The cantor shall be the all-embracing musical personality of the congregation and be responsible for all of the synagogue's Jewish musical activities. He shall serve on all program activities of the congregation of a public nature. No cantors or singers or musical entertainers shall be invited to congregational functions without the knowledge, consent and invitation of the cantor.

It is also recommended that in order that we maintain the best standards in musical activities and synagogue programs, that the cantor be consulted with regard to all types of musical programs conducted by the congregation and all of its affiliated groups.

SECTION 6

The rabbi and cantor are requested to meet with each other in planning all religious services and to reach agreement on the length of the service and the part each is to play in the service. Both rabbi and cantor shall serve on the ritual, music, or religious service committee of the congregation and it is there that final decisions about the nature of the service shall be made.

SECTION 7

No code can provide for all the possibilities inher-

ent in a relationship so sacred and intimate as that which exists between rabbi, cantor and congregation. It is imperative that both rabbi and cantor realize that they are servants of the congregations, engaged in bringing the beauty, dignity and inspiration of Judaism into the lives of the worshippers. In order to achieve this, there must be harmony and cooperation between rabbi and cantor and a mutual trust and confidence in each others sincerity and integrity. The one is charged with the responsibility of preaching and teaching, as well as of the general welfare of the congregation: the other with interpreting musically the religious values and insights of our heritage through the means of our sacred liturgy and of serving as the Sheliach Zibbur par excellence. Both are co-workers in the vineyard of the Lord and are expected to conduct themselves in relationship to each other and to the congregation in a manner befitting their sacred calling.

Congregations, too, must realize that they stand in a special relationship to the rabbi and cantor who serve them. They are not employees in the usual sense of the word, though they derive their livelihood from the congregation and owe their loyalty to the institution which employs them. It must be remembered that they are also in the service of the Jewish people and owe their highest loyalty to Judaism and to the permanent, unchangeable moral and spiritual values of our heritage. Congregations, therefore, are expected to respect the dignity of the office of rabbi and cantor and to deal with them on the highest ethical plane.

PUBLICATIONS COMMITTEE - Cantor Morton Shanok

Presenting this report as chairman of the Publications Committee provides me with the opportunity of making a necessary public evaluation, a "Cheshbon Hanefesh" of the Cantors Voice. For the sake of progress, it is essential to stop at regular intervals in order to properly make an evaluation. Using last years conference as a starting point, this conference affords me an excellent opportunity to make such an evaluation.

Several columns of the Voice's composition are now definite. It is published five times a year - every second month from Yom Noroim to Shuvuoth. With the continued assistance of our executive secretary, the newsy information and doings of our colleagues is reported. Our music section under its capable editor, Colleague Hohenemser, is highly commendable. Our newest addition the column "Pirkei Hachazanuth" edited by our President is one which we all enjoy and in which we can take justifiable pride.

The value of our Voice is attested to by the request of many musicians and educators as well as non-affiliated Cantors for previous issues as well as requesting their names to be added to the mailing list.

The criticism most often voices in letters to the editor is that our Voice comes in a typed mimeographed form rather than as a printed periodical. As I stated last year, this is a monetary problem. This matter was looked into by the Executive Council and tabled. However, it would be wise for this matter to be investigated further at this time.

It was wise to retain the present format of our publication until it had achieved its positive form. Now, however, I feel it is due time to consider the necessary

steps towards the Cantors Voice becoming a printed periodical. It might be necessary to publish fewer times per season or, perhaps, make other necessary changes in procedure. However, after three years of publication the foundation is firmly set upon which the Cantors Voice can and should be able to make further progress.

MUSIC COMMITTEE - Cantor Edgar Mills

Cantor Mills called upon Cantor Wohlberg to give a report on the progress of the Songster for Congregational Singing:

In reply to repeated requests by our music committee for appropriate material for our Songster, a number of members and a few non-members of our organization sent us a total of 78 items, I found that 16 of them are suitable for inclusion without editing; 22 are good compositions, but are in need of considerable revision; 14 are questionable, and would either require painstaking textual rearrangement or are of doubtful melodic worth; 26 are entirely inappropriate. Some of the latter group are for texts not included in our planned Songster.

In addition to the above, I have already studied the contents of approximately 25 volumes. In 20 of these I found 159 numbers (or responses) worthy of inclusion. The breakdown of these figures is as follows: Alman - 1, Baer - 6, Goldenberg - 17, Hugo Adler - 6, Sulzer (Dudaim) - 7, Mombach - 11, Weisser - 17, Jewish hymnal - 3, Katchko - 5, Voice of Prayer and Song - 20, Zilberts - 2, Coopersmith (Manginot Shabat) - 26, Sephardic - 7, Razumni - 1, Gerowitch - 1, Goldfarb (Avodas Yisroel) - 11, Jewish Songster - 7, Weinberg - 1, Tintner - 10.

I should like to scan through many more volumes in search of more material. This is imperative if we wish this volume to be authoritative and all-inclusive. It is also necessary because, while we received, for example, 5 Yismechus, 6 Veshomrus, 6 Sim Sholoms, 6 Mogein Ovos, many of the other texts we wish to include were ignored.

This task of selection, compilation and edition, is a painstaking procedure. Just as each of you is occupied, so, too, am I occupied with my customary activities. Whatever time I can spare from these pursuits, I devote to the Songster.

Cantor Putterman reported that Mr. Mario Castelnovo-Tedesco was commissioned by us to compose 2 new Wedding Processionals and 4 New Wedding Songs, which the composer graciously did without charge. This music is now being published by Mills Music Co. and arrangements have been entered into between the composer, publisher, and us, whereby we are to share equally, with the composer all royalties earned from this music from all sources. The earnings from these royalties are to create a Benevolent Fund for members in need of financial aid.

PLACEMENT COMMITTEE - Cantor Abraham Friedman

In the two years that I have worked with the Placement Committee I have found considerable improvement from the standpoints both of the Cantor and

the Congregation.

Today there is more coordination between the Congregation and the Cantor in placement than there have ever been. Several congregations applied to the Placement Committee for a Cantor and would not accept a candidate unless he was recommended by us. Even Orthodox Congregations have applied to us for Cantors in the past year because of our reputation.

However, we are still confronted with the menace of commercial agents and managers who are using unethical methods in placing Cantors. We are making every conceivable effort to cope with this evil to the best of our ability.

It was a great pleasure to serve on the Placement Committee with my dear friend and colleague, Cantor David J. Putterman whose practical methods of placement and whose wholehearted devotion contributed to the success of the Placement Committee.

I also wish to express gratitude to Cantor Morris Schorr for his part in the success of our work.

As of today, there are 24 Congregations that have turned to us seeking the services of a Cantor. 19 of these Congregations are seeking the services of a Cantor for yearly positions, and 5 Congregations are seeking the services of a Cantor for Rosh Hashonah and Yom Kippor.

We have applications from 10 members of The Cantors Assembly who are presently seeking placement and from 25 other applicants who are seeking yearly and High Holiday positions.

SCHOOL FOR CANTORS COMMITTEE - Cantor David J. Putterman

Report on the School for Cantors Fund of the J.T.S.A.

There are 129 members in The Cantors Assembly.

59 Cantors pledged \$20,300.00: collected \$18,668.52: balance due \$1,631.48.

9 Cantors pledged \$2,900.00 but they have not sent in anything thus far.

35 Cantors made no pledges but sent in \$3,897.50.

34 Cantors pledged nothing and sent in nothing.

36 Cantors fulfilled their pledges, 23 have not fulfilled their pledges.

The sum total collected as of today \$22,751.02.

This is exclusive of a \$10,000.00 Endowment Fund which will be available as soon as the School for Cantors is opened.

I am also happy to report that your Committee has made arrangements with the Jewish Theological Seminary for a three year Summer Institute for Cantors, available only to members of The Cantors Assembly, which will be inaugurated this summer beginning Monday, July 9th to Thursday, July 26th, and which will lead to certification of those Cantors who will satis-

factor ily complete these courses and who will also receive special credit towards qualifying for a degree.

COMMITTEE ON STANDARDS - Cantor Merrill Fisher

Gentlemen:

During the progress of The Cantors Assembly, one has become aware of a new era for the Cantor. The Cantor has assumed a greater stature and has been assigned a greater role to play in his community. It has been the duty of this committee to formulate basic standards of The Cantors Assembly and to present them to you now:

We require members of The Cantors Assembly to comport themselves at all times with the dignity befitting our profession. It goes without saying that our ethical and religious conduct should be above reproach.

We of The Cantors Assembly regard the Cantor who commercializes his sacred duties as a degrading influence upon his profession. We forbid the advertising of Cantors through the press, radio or any other medium;

We urge our members not to pursue "sidelines" in business or other endeavors not allied with our art. It is necessary for the Cantor to conserve his faculties and energy for the very edacting chores of the pulpit.

It behooves us to use the most noble and inspiring music in our services. We cannot condone the usage of secular tunes and shades of operatic arias in our services. Let us sing only the tunes which are indigenous to our people, i.e. the "Nusach."

CONSTITUTION AND BY -LAWS COMMITTEE - Cantor W. Belskin Ginsburg

Cantor Ginsburg reported that he is presently revising our Constitution and By-Laws and hopes to present his first draft at the next meeting of our Executive Council.

This concluded the business of the opening session which adjourned at 12: 10 P. M.

AFTERNOON SESSION - Cantor W. Belskin Ginsburg, Presiding Adath Je shurun, Philadelphia, Pa.

REPORT OF NOMINATIONS COMMITTEE - Cantor William Robyn-Rubin

The following slate for Officers, Executive Council and National Council was submitted and unanimously elected:

OFFICERS

President - Cantor Nathan Mendelson
Vice Pres. - Cantor Aaron I. Edgar
Treasurer - Cantor Morris Schorr
Recording Secy. - Cantor Edgar Mills
Exec. Vice Pres. - Cantor David Putterman

EXECUTIVE COUNCIL

Cant or Charles Bloch
Cantor Merrill Fisher

Cantor Abraham Friedman
Cantor W. Belskin Ginsburg
Cantor Moshe Nathanson
Cantor Ivan Perlman
Cantor Jacob Schwartz
Cantor Isaac Wall
Cantor Max Wohlberg

NATIONAL COUNCIL

Cantor Julius Blackman
Cantor Maurice Goldberg
Cantor Jacob Hohenemser
Cantor Abraham Marton
Cantor Jacob Rothblatt
Cantor Samuel Rosenbaum
Cantor Jacob Sonenklar

"LET'S TALK IT OVER"

All of the Committee Reports were discussed at great length. The proposed code on Rabbi-Cantor-Congregation Relationships aroused a great deal of interest and the wording of each and every paragraph was carefully examined. The Convention approved and adopted the code. It must now be approved and adopted by The Rabbinical Assembly of America and the United Synagogue of America before becoming official.

The report on the three year Summer Institute for Cantors and the proposed School for Cantors was enthusiastically received and discussed.

All of the Committee Reports were unanimously approved and adopted.

EVENING SESSION - Cantor Charles B. Bloch, Presiding Temple B'nai Sholom, Rockville Centre, L. I.

GREETINGS -

The following greetings were read by Cantor Bloch:

April 12, 1951

Dear Cantor Putterman:

As you know, it is only the most urgent business here in New York which prevents my participation in the Cantors Assembly this May.

As I will not be able to be present, I would like you to extend on my behalf, most cordial greetings to the cantors who will be gathered at the Annual Conference. The organization of the Cantors Assembly and The Department of Music of the United Synagogue of America was a significant milestone in the development of conservative Judaism in this country. Already this organization has contributed greatly to the advancement of the calling of the Cantorate. When the School of Sacred Music which we are planning and to which the Cantors Assembly has contributed so much is opened, undoubtedly even greater progress will be made in this direction.

It is a joy to all of us that you and your associates are laboring so indefatigably for the beautification of our Synagogue service. Please accept the warmest

felicitations of the faculty and the Board of the Seminary on your achievement.

With warmest good wishes,

Cordially, as ever,

Louis Finkelstein, President
The Jewish Theological Seminary of America

Cantor David J. Putterman
The United Synagogue of America
3080 Broadway
New York 27, New York

May 4, 1951

Cantor David Putterman
3080 Broadway
New York, N. Y.

Dear Friend:

It grieves me to write this letter advising you that I shall not be in a position to attend the Cantor's Convention this year on account of my health. As you probably know I am still under strict doctor's orders and I could not even be present to give my final report after five years of devoted effort to the movement as chairman of the National Planning and Campaign Committee.

May I take this means therefore as President of the United Synagogue of America, of which The Cantors Assembly is a constituent organization, to extend my official greetings of the United Synagogue as well as my personal felicitations. Looking through the Convention Highlights I feel certain that the convention this year will be highly interesting, informative and important in its results and I would have liked to have been there. The discussion of new wedding music is particularly pertinent and appropriate and it is high time that intelligent and professing Jews adopted music for weddings which did not have an anti-Semitic background nor be completely secular and even profane.

With the members of your Assembly we look forward to the opening of the school for Cantors which I am confident under the aegis of the Assembly will be highly successful and a credit to the movement of which it will be a part.

Please convey my personal and official greetings and best wishes to all the members and may their deliberations result in a higher standard of Jewish music in home and synagogue and in making Jewish music a more important and integral part of our Jewish home life and synagogue services.

Very sincerely yours,

Maxwell Abbell, President
The United Synagogue of America

MA: lkb

May 9th, 1951

Cantor David Putterman
3080 Broadway
New York 27, New York

Dear David:

Dorothy and I are truly grateful to you for your kind invitation to be the guests of the Cantors Assembly at the Concord Hotel. I cannot tell you how much we would have enjoyed the opportunity to be with you at that time. However, certain personal commitments here really make that impossible. I must, therefore, decline with sincere regret.

Will you please extend to the Officers and members of the Cantors Assembly my sincere good wishes and my hope that the work so successfully carried on by the Assembly will continue in the future.

I am really proud of the way in which the Cantors Assembly has conducted its affairs. I know that anyone who has had anything to do with the organization knows that it shall forever be indebted to you, even as it is indebted to the fine men who have served as Officers and Council members of the Assembly.

Cordially,

Dr. Albert I. Gordon,
/epg Rabbi, Temple Emanuel, Newton Centre, Mass.

TELEGRAMS

Cantors Assembly

Congratulations and best wishes from the entire membership of Jewish Ministers Cantors Association. May the Almighty bless your noble work.

Z. Eskowitz, President - Z. Yavneh C. H. Ritter
Vice Presidents Kapov Kagan Chairman of Board
of Directors H. Gewirtz, Secretary, M. Lenshitz,
Treas.

Cantor David J. Putterman:
Executive Secretary, Cantors Assembly of AMA
Concord Hotel, Kiamesha Lake, N. Y.

Regret exceedingly inability to be present. We wish you many fruitful deliberations and may the Cantors go meychayil el choyil.

Cantors and Ministers Assn. Chicago and Midwest
Cantor Moses J. Silverman, President

Rabbi Max Routtenberg, Executive Vice President of The Rabbinical Assembly of America rendered greetings in behalf of the Rabbis. His sincerity and warm and encouraging words reflected the close cooperative relationship that now exists between The Rabbinical Assembly and The Cantors Assembly.

Rabbi Wolfe Kelman, Registrar of the Summer Institute for Cantors outlined the courses for this summer and accepted registrations.

KEY NOTE ADDRESS - Hazanut in Transition
Cantor Max Wohlberg,
Congregation Beth El, Philadelphia, Pa.

Mr. Chairman, honored guests, my distinguished colleagues, ladies and gentlemen:

I have always found it pleasant and reassuring to hear a Rabbi begin his discourse with a Posuk: a biblical verse or a quotation from the Talmud. Psychologically, I suppose, this feeling of comfort can be explained in the anticipation of hearing a familiar passage given a new twist and interpretation and in looking forward to the end of the sermon, when all questions raised and problems presented will have found a final and peaceful solution in the initial Posuk. While you should not expect to find in my paper of this evening or in any given verse the complete solution to all the problems that face us, nor do I aspire to touch upon all the issues that occupy our minds, I, nevertheless, seek support and find substantiation for my thesis in the dictum of Akavyo Ben Mahalalel: "Know whence you came, whither you are going, and before Whom you are destined to give a strict account". Although you and I are understandably interested in looking forward, our view will be better focused when preceded by retrospect.

That Hazzanut is currently passing through a period of transition is obvious to all who would see. There is a changed attitude toward Hazzanut and there is a metamorphosis taking place within the profession. There is, however, also a noticeable revaluation and crystallization taking place in the larger framework: in Jewish life in America and elsewhere. A knowledge of our place in this larger picture and our relationship to it will save us from being tossed as helpless flotsam on the waves of the seas and should enable us to steer our way toward a clear goal.

I shall omit discussing the labyrinthian complexities of the subject pertaining to the Hazan in the Talmudic Period. We shall not refer to the Sheliach Tsibur, Hazan Hakneses, Hazan Demoso, Oveir and Yoreid Lifnei Hateivoh, and the Poreis Al Shema. As evidence of the high regard in which Hazanim were held in those days, let me but cite a few instances where the Almighty Himself was likened to a Hazan and to a Sheliach Tsibur. B. ROSH HASHONO 17b; PIRKEI R. ELIEZER CHAPTERS 12 and 16; MIDRASH TEHILIM 17:5; YALKUT, TEHILIM 26 # 703. Special toasts were drunk at weddings and at the house of mourners in honor of the Hazan. KETUBOT 8b.

Roughly, it was at the close of the Babylonian Talmud that the period of the Payetananim began. Here we find the Hazanim not only foremost in the creation of the new Liturgy, but also as teachers and preachers, as Darshanim of the community. (MAHZOR YANNAI, Israel Davidson, pp. XVIII, XXXVIII.) Again, as the Siddur and the various Minhagim developed, we find the Hazanim instrumental in establishing the different rites. Thus the Minhag Tsofot was codified (in 12th cent.) in Sefer Mahkim by Nathan Ben Judah, a Hazan of the third generation. Among those who established the Ashkenazic Ritual were Meyer ben Isaac, Hazan in Worms, and the renowned Jacob Mollin, the Maharil. Great personalities like Rashi, the Maharil, and the editor of KOL BO, served as Hazanim. The Maharil was particularly strict in

chanting the proper Nushaot. The functions of Hazanim up to the 16th century usually included one and often more of the following: teaching children, writing scrolls and mezuzahs, serving as Shohet, as Dayan, and as Mohel.

The 16th century witnessed transmigrations of populations, felt the effects of the Renaissance, the upsurge of the arts, the period of wandering minstrels, and religious reformation. With the 17th cent. came the birth of the modern opera with Monteverdi and Scarlatti and the "novo modorum genere", the new music of the church by Palestrina and his disciples,

All of these events had a profound effect upon Jewish life and influenced the Hazan in his art. As evidence of this influence, permit me to cite the following facts: The introduction of new music into the Synagogue; the gradual neglect by Hazanim of functions other than singing; the organization of choral music by Solomon Rossi and Rabbi Leon de Modena; the placing of organs in Synagogues (these were not used on Sabbaths and Festivals) and the composition of a multitude of new, original tunes.

Great artists arose with the ability to adapt foreign melodies and fit them into the ancient molds of Jewish Music. Men of talent began composing hundreds of original tunes to the sacred texts and finally men of historic vision, afraid that the old nushaot might be replaced by the new music, commenced to collect and write down the hallowed melodies. Foremost among the latter were Aaron Beer, Abraham Baer, Moritz Deutsch, Meier Kohn, Meyer Wodak, and Edward Birnbaum.

Among those who brought order and system into the field of Liturgical music were Israel Lowy, Solomon Sulzer, Louis Lewandowsky and Samuel Naumbourg.

The past 100 years proved to be the golden era of Hazzanut. Beginning with Weintraub and culminating with the genius of Nowakowsky, a rich age of Hazzanic creativity took place. Although a number of composers like Blumenthal, Sulzer, Zeidel Rovner, Berkowitz, Henle, Wolf Shestapol, and others, saw fit to drink at times from foreign sources, others like Nisi Belzer, Emanuel Kirchner, B. Schorr, E. Gerowitch, B. L. Rosowsky, A. B. Birnbaum and Samuel Alman, fashioned their compositions mostly in the Jewish idiom.

What is, alas, little known outside our own circle is that a number of our men have done yeoman work in the fields of historic and comparative musicology. May I but mention the numerous scientific articles of Edward Birnbaum, his YUDISCHE MUSIKER AM HOFE DES MANTUA. He was indeed a scholar and a Talmud Haham. Joseph Singer was among the first to analyze our Synagogue scales in DIE TONARTEN DES TRADITIONELLEN SYNAGOGENGESANGES. Naumbourg and Bernstein have written scholarly articles. Aron Friedman has earned our gratitude with his LEBENS BILDER BERUHMTER KANTOREN, with his DER SYNAGOGALE GESANG, and with his DIE MUSIKALISCHE AUSGESTALTUNG DER SCHEMONEH ESREH. Too little known are the penetrating articles of M. Deutsch, I. Lachman and E. Kirchner. Only slightly better known are the numerous writings of

Minkowsky, in Hebrew, Russian, Yiddish and German. But it was A. Z. Idelsohn who achieved pre-eminence in the field of Jewish Musicology. A single-spaced typewritten sheet would not be sufficient to list the titles of his volumes and his articles. His ten-volume THESAURUS stands as the most imposing monument in the Pantheon of Jewish music. While the works of these men are of permanent value, they remained strangers to our people.

Fame came, however, to our virtuosos, to the great exponents of the cantorial art. Adored and beloved were the great Kashtan, Bachman, Abras, Yeruchom, Razumni, Shlosberg, Sirota, Roitman, Hershman, Steinberg, Rosenblatt and Kwartin. These were the idols and, the latter, the best paid Hazanim in the history of our profession. These men have spread the love of Hazanut throughout the Jewish world. Their talents were not alike and their arts differed. Thus Minkowsky describes Yeruchom as pleading with God; Nisi Belzer as screaming to God; Shestapol hoped to God and Abras bawled Him out. Baruch Karliner was the great improviser, Bachman had the great voice, Razumni had sweetness, Nisi Belzer, the temperament, etc. Jews flocked to hear them, Congregations vied for their favor and in their wake followed an era of creativity.

Unfortunately, there was also a debit side to this period of virtuosity. The Synagogue became a concert hall, the pulpit - a stage, the cantor - a performer, and the worshippers - auditors. The sanctity of the Hazan's art was profaned. A true Hillul Hakodesh took place. To this situation was added a new plague: the desecrating influence of hearing sacred prayers sung on wax disks. The battle against this situation, even in our own day, is not yet won; as a matter of tragic fact - has not yet been waged.

As soon as the question of finances began to loom large in the affairs of Congregations and the virtuosos, the problem of tenure received a serious setback. Congregations like those in Vilna, Odessa and Berditchev, changed their cantors (and vice versa) with unholy frequency. In an era when the phenomenal voice reigned unchallenged, the other, more worthy requirements of the Hazan were overlooked and a number of ill-mannered, ill-tutored men entered the profession. The result was that Hazanut lost prestige. Where respect for the office was retained, it was due entirely to the dignified bearing of the local Hazan.

This period of virtuosity, while, in some measure, it influenced the multitude of Hazanim to improvement and to creativity, had in the main, with its emphasis on theatricality and exhibitionism, a frustrating and degenerating influence upon their colleagues and a disturbing effect upon congregations. This period of excitement and restlessness was confounded to an even greater degree by the cataclysmic World War I.

Another regretful result of the period of virtuosity was the weakening of the choir in the Synagogue. The strength of many of the virtuosos lay in solo selections and it was these the people wished to hear. Surely, when the "Star" Hazan's salary was a considerable percentage of the Congregational budget, the size of the choir, then its quality, were first to be cut. While one could not conceive of a Seder Minsker, Nisi Belzer, Zeidel Rovner, Yeruchom Hakoton, without their choirs,

Rosenblatt, Steinberg, Roitman, Hershman (after Low), and Kwartin were Individualists. When these men came to America they were, seemingly, not affected to an appreciable degree by the lack of a well-organized, closely-knit choral background. May I add parenthetically that while it is true that these men, as well as Rozumni, Bachman, Sirota and a few others, received liberal remuneration, the salaries of other Hazanim, including those of world renown, were far from adequate. Belzer, Rovner, Yeruchom, Schorr, Kinstler, were compelled to travel with their choirs through towns and villages and thus eke out a haphazard livelihood.

Speaking of tenure and remuneration, I recall reading a few days ago "The History of the Jews of Charleston", by Ch. Reznikoff and U. Z. Engelman. A number of pages are pertinent to our discussion and will prove, I trust, of interest to you. The first Hazan of the first Jewish congregation there, in 1750, Isaac Da Costa, like its first Rabbi, had to be a "shopkeeper" in order to earn a fair livelihood. He was, it seems, successful as a shipping agent and a real estate broker, because the lot for the first Jewish cemetery there was bought from him.

However, in the year 1800 we find that the Hazan Abraham Azuby was already paid an annual salary of approximately \$500. when he died in 1805 his widow received his salary and the use of the house in which she lived until another Hazan should be elected. She was then to have a pension of \$300 a year for life. Here we witness a radical change within five decades.

A development that affected most vitally the trend of Hazanut and the status of Hazanim was the period of emancipation, followed by the birth of the Reform movement.

At first, it seemed that as long as the innovations brought about by the Reformers would stay within their own confines, the main stream of the traditional service would not be deflected from its course. However, it soon became evident that, at first surreptitiously, then openly, "modernism" found a place in the traditional Synagogue. First came the so-called "orderliness" - restrained behaviour and decorum; then came the measured, rhythmic choral response; then the concluding Hymn; then the weekly sermon in the vernacular, this occasionally introduced by an anthem; responsive readings; then the inevitable abbreviation of the service. A fact it was, and still is, that for almost every innovation and addition introduced into the service, the Cantor had to give up something of his work.

With the general increase in ignorance, this process of addition on the one hand and reduction on the other, so painful to the Cantor, went on unprotected.

In extreme instances, as in the Reform Temple, the position of the Hazan became practically superfluous. In others, with less work, came less prestige, less remuneration, less opportunity. Concurrently with the diminishing role of the Cantor, we observe the growing stature of the Rabbi. In place of the old-fashioned Rov, pouring over the tomes of the Talmud, we now have a modern Rabbi, preaching at every service, a pastor of his flock, visiting the sick, comforting the bereaved, lecturing before men's clubs and sisterhoods,

supervising the Religious School, instructing the confirmants, acting as good-will ambassador to our neighbors, in charge of all religious activities and, I regret to add this, according to newspaper notices, he also conducts the service.

The Cantor, I firmly believe, like every good Jew, rejoiced at the manifold activities of his Rabbi, but was hurt when he found himself deprived of his ancient tasks and of its corresponding prestige.

A few lines quoted from the book I mentioned a few moments ago will be revealing of the change that took place in the pulpit: "Brith Shalom, like other Orthodox Congregations, was content to have merely a good Cantor, but, in the rivalry for members, the Congregation found it necessary to have a Rabbi as well for his sermons and leadership. The chief item, by way of salary - not the Rabbi's: in 1936 the Cantor's salary was \$1,750, the Rabbi's only \$750. By 1949, the Rabbi of the Congregation was receiving more than ten times as much, and the Cantor three times as much, as Rabbi and Cantor had been paid respectively. At the same time, the Rabbi of Orthodox Beth Israel was receiving about three times as much as the Cantor." (p. 220)

If the fruits of the Reform movement in its infancy were, as far as the Cantor was concerned, negative or harmful, the advent of the Conservative movement heralded an age of mixed blessings. The effects varied with the individual congregations. While the service was streamlined in most Conservative Congregations, the lengthy recitative limited and the musical part of the service circumscribed, the services of the Cantor were minimized, but seldom entirely dispensed with.

In some congregations where the scope of activities of the Rabbi were in process of expansion it was mistakenly and fallaciously thought that a corresponding shrinkage in the prestige of the Cantor is necessary. However, with maturity and with a sense of security in their own positions, the Rabbis awakened to the urgency of having competent Hazanim on their pulpits. The most eloquent sermon will not a service make,

Congregational singing was by no means of recent vintage. It was a subject of argument and even resulted in legal disputes. (ibid. p. 114) It was, nevertheless, only in the Conservative congregation that congregational singing became integral and indispensable. Experience has shown that under the guidance of a competent musician such singing can become a source of beauty and inspiration, minus this guidance it is bedlam and anarchy. Here again the Cantor was needed,

Bar Mitzvah instruction was a hit or miss affair. A number of congregations with ever-expanding budgets found themselves constrained to request the Rabbi to do some teaching and the Cantor to instruct the Benei Mizvah. Another new field for the Cantor was the organization of choral groups and women's choruses. Music assemblies, lectures on Jewish music, special events and services all required the advice and direction of a trained musician. Again and again the congregations turned to their Cantors and in almost all cases the Cantor was not found wanting.

With the new demands came also recognition of the value of the Cantor and in many cases corresponding increase in his remuneration.

It is, I believe, a fact beyond dispute that the Cantor, in many cases lacking formal training and adequate preparation for the new tasks accomplished a praiseworthy and noble act of adaptation and resolution.

This is the story of our "MEIAYIN BOSO", the place whence we came. In this year, 1951, when the clamor for clarification in Jewish life is heard round about us, when our own profession is emerging from a sea of uncertainty and is in search for a place in the sun, it is proper and wise to take stock and to make plans for the future. Let us decide the "LEON AT0 HOLEICH" whither we are going.

Let us begin with ourselves. Due to circumstances mainly beyond our control we were compelled to acquire our education bit by bit. Hebrew, here; Music, there; Hazanut, elsewhere; Voice, in still another place. Inevitably some of us feel deficient in certain subjects. Our first duty, therefore, ought to be self-improvement on an individual basis, acquisition of proficiency in every field relative to our office. We must be well-versed in the liturgy, its history; in the Hebrew language; in nushaot; in Hazanut; in Jewish music in all its phases; in general music. We should have a solid background of general education and acquaintance with pedagogy. There is no substitution for knowledge and competence. Properly we ought to follow the chronological order as laid down by Simeon the Just and followed in the Amidah: HASHIVEINU LESOROSECHO. return us to Thy teachings; VEKORVEINU LA-AVODESECHO, so that we may be fit for Thy service.

While it is, of course, historically true that our most conspicuous and specialized task is performed on the pulpit, we ought also recognize the sign of the times, namely: the day of the hours-long, concert-service is, if not dying surely fading out. Instead have arisen many other opportunities for the Cantor to serve. His functions are no longer in the realm of luxury, but decidedly utilitarian. The Cantor with foresight, with ambition and with zeal, will not soon be replaced nor for long be underpaid.

As the pupils of our Religious Schools are our future congregants, it is well for us to supervise the liturgical music taught them. Alois Kaiser was entirely correct when in 1892, in an address before the Cantors Association of America, said: "The proper path to the Synagogue leads through the Sabbath School". (American Hebrew, Nov. 4, 1892)

May I point to one other subject that lies within the sphere of my individual colleagues. It is the problem of improvisation, subject for fruitless discussions and numerous articles. A partisan's view of the subject you will find in TOLDOS HANEGINOH VECHAZONUS BEYISROEIL, by Dr. H. Harris (p. 367). In brief, the best argument for free improvisation on the pulpit is the utilization of momentary and contemporaneous enthusiasm and inspiration of the Cantor. His singing as "the spirit moves him" is transmitted freshly and fully and in turn induces an inspired and devotional response in the worshipper. The common argument against it is the unpredictability of the muse. All too often she does not appear when summoned, and nothing rings as false as artificial inspiration. As for me, I side with Minkowsky in opposition to unbridled improvisation at the service proper. I believe that the best improvisa-

tion is: - when it is thoroughly planned . . . and well memorized. Neither the great sacred or secular literatures, nor yet the masterpieces of symphony and opera lose any lustre because of their having been clearly written out. Surely an inspired, sudden impulse is worthy of recording and deserving of repetition. A flash of lightning may be brighter than the sun, but is it as reliable? Long ago our sages decreed EIN SOMCHIN AL HANEIS, we place no reliance on the miraculous. Even if the chances for current inspiration are more than probable, is the pulpit the appropriate place for gamble and experiment?

How much more comforting and dignified when little is left to chance. How much more respectful when every phase is weighed and every note is measured.

Recognizing the fact that improvisation is an essential ingredient of Hazanut, I reconcile my objections to its unrestrained use by certain limitations and qualifications. I would limit improvisation to short liturgical texts customarily chanted by the Cantor, where the nusah is manifestly and obviously familiar to the Cantor, and where text and nusah protect him from straying. This category would include the usual "endings", responses, the Amidah for the Sabbath and, perhaps, the verses of the Kedushas. On the other hand, I would not favor improvisation on longer passages, not usually sung by the Cantor, or only sung on the High Holidays.

I recall a bit of correspondence by Beethoven in which he writes: "I changed one note in my Third Symphony and now it sounds much better." You are surely familiar with the words of Handel to George II: "Your Majesty, my intention was much more to better than to amuse anyone." If such consideration is granted to secular music, how incomparably more reverential ought our attitude be when we stand in the presence of the King of Kings, the Holy One, Blessed be He.

Such is the lesson impressed upon us in the final words of Akavyo Ben Mahalel: Cognizance before Whom we stand and before Whom we are to render an accounting.

We now come to the consideration of our organization, the Cantors Assembly of the United Synagogue. While, without doubt, there is yet much to be desired in our accomplishments, there is also much in which to take pride. We have, I know, the finest organization of Cantors ever yet organized. We receive the fullest possible cooperation from both Dr. Simon Greenberg and from Dr. Emil Lehman, of the United Synagogue. We are meeting in a spirit of sympathy and harmony with Rabbi Max Routtenberg and other representatives of the Rabbinical Assembly and for the first time in our long history we are trying to find a mutually agreeable modus vivendi between the functionaries of the Synagogue. We are slowly but surely making the Cantors Assembly a name to be reckoned with. A number of congregations have learned the hard way that it is to their benefit to deal with us exclusively when in need of a Cantor. We are gradually becoming the focal point in issues relevant to the profession.

It is altogether fitting that I use this opportunity to express my admiration of our able and indefatigable Executive-Secretary, Cantor David Putterman. His is a difficult and trying position. He is able, painstaking

and competent. Our thanks are also due to Cantor Abraham Friedman and to Cantor Morris Schorr for their considerable help on the Placement Committee. And last, but not least, to Cantor William Belskin-Ginsburg, the able chairman of the Convention, for his valuable help on numerous occasions. Without his patience, his graciousness and his ever-sound advice, my tasks would have been infinitely more difficult.

As I said, all is not yet perfect. Both our Rabbis, as well as the Presidents of our congregations must learn that ours is the exclusive agency with which to consult in times of musical need. The Cantor is to serve as an integral part in the varied activities and in the complex makeup of the congregation. The honor and the prestige due his station must ever be accorded to him.

It is no secret that were it not for the United Synagogue, we would be hard put to make ends meet. Nevertheless, I am of the opinion that two-three years hence we ought to become a separate and distinct unit, independent of the United Synagogue, and assume a position similar to that of the Rabbinical Assembly. It is also my belief that The Cantors Assembly should assume an ever greater role in serving its members. No matter what difficulties a member may encounter, he should be able to turn freely to our central office, on any day of the week, and receive all possible help. Should one of our men find himself temporarily without a position, financial help should be extended to tide him over the trying period.

We are justly proud of our unpretentious publication: The Cantors Voice. Under the devoted editorship of Cantor Morton Shanok, it is ever improving. Its outward appearance is, however, needlessly shabby and poverty-stricken. May we hope that a face lifting will be performed for its very next issue. I should like to commend Cantor Jacob Hohenemser for his penetrating, analytical introductions to our music page. His is a real contribution to our publication.

As a representative organization, we ought to encourage our men to be creative in Hazanut, and, if necessary, help in the publication of practical and scholarly works. This year it is with pride and with delight that we note the appearance of a fine and useful volume: SHIREI HAYYIM VE-EMUNAH, by our colleague, Cantor Adolph J. Weisgal. A flavor of old Hazanut permeates the entire book and a number of unique and unusual gems enhance its value. It is indeed a most deserving and delightful volume. The recitatives breathe an air of precious, now so rare, old Hazanut. I would urge all young Cantors, bred and raised on "modern" Hazanut, to immerse themselves in this book and drink of the old, invigorating fountain. The book gains in merit by the inclusion therein of compositions on texts one does not encounter in current and standard works. The modern chords supplied at intervals lend a quaint and picturesque color to these numbers. Permit me to urge every one of you to acquire it. You will be amply rewarded.

It is also with justifiable pride that we point to our initiative in the publication of the new wedding music by Castelnovo-Tedesco.

The *Yiddish theatre, plus some of our own "Star" Hazanim, are responsible for the abominable situation

where liturgical prayers are sung and burlesqued in the theatre, on the vaudeville stage, in night-clubs, at all sorts of events, often sandwiched in between vulgar acts. Neither the places nor the performers are of the caliber to be permitted to indulge in such desecrating exhibition without our emphatic condemnation. According to information I received, a variety show is on its way to Broadway wherein an actress dons a cap and talis and intones prayers from our Sacred Service. I propose we ask the Rabbinical Assembly to join us in protest in this and in other instances where the concepts of good taste and our religious sensibilities are flagrantly violated. It is also high time to put a stop to the shameful phenomenon, the so-called professional "Hazante". I cannot picture it happening among Methodists or Episcopalians.

Few acts will bring us more lasting honors than the publication of scholarly works. May I remind you that the history of Hazanut is yet to be written. We surely have young men in our midst who would undertake to collect material dealing with the History of the Hazan in America. Jewish musicology is still a virgin field. The musical repertoire of the Synagogue is in need of much new material. There is a wide demand for occasional gebrauchs-musik. Our contemplated Songster, which we hope will be a reality before our next Convention, is still in need of many new songs. We are, incidentally deeply indebted to Cantor Edgar Mills for his efforts in collecting and in examining the manuscripts we now have at hand.

While we are often in desperate search for a new, good composition, all too many manuscripts of Nowakowsky, Dunajevsky, Poliakov, Zeidel Rovner, and others, lie gathering dust. May I propose that we collect copies of these precious manuscripts, edit them where necessary, and publish single compositions periodically. Put forth in inexpensive form, they may even augment our treasury.

Finally, let us be conscious of the fact that our fate is linked up with that of the Jewish Theological Seminary. We are serving in the Conservative movement and it is deserving our full allegiance. Our budget is covered by the Seminary Campaign. It is but just that we exert every effort in helping make that campaign a success. We are turning to the Seminary for help, it is, therefore, with justice that the Seminary can look to us for support. As Hazanim we should feel at home at the Seminary, for its founder and chief architect, Sabato Morais, was essentially a Hazan and insisted on being called a Hazan. (YAHADUT AMERIKA BEHITPATHUTAH, by Dr. Moshe Davis, P. 41).

Some of the world's greatest scholars are now connected with the Jewish Theological Seminary, and under the Presidency of Dr. Louis Finkelstein, form one of the greatest citadels of learning. With its incomparably precious Library, with its institutions of learning, with the Rabbinical Assembly, with the United Synagogue, its national organizations of men, women, the youth, with its many commissions, it is without doubt the outstanding institution of its kind in the world. It is our hope to become a vital link in that mighty institution. Let us prove by our devotion to it, and by our service to our people, that we are worthy of that partnership.

Cognizant of our glorious past, with a clear view of our goal, and ever-mindful that, while serving our people, we are in the service of God, we ask for His guidance.

This was unquestionably one of the most inspiring and informative talks ever heard at any of our Conventions. It was received most enthusiastically.

A social program followed and all agreed that the day was spent fruitfully and enjoyably.

TUESDAY, MAY 15TH

A DAY DEVOTED TO CANTORIAL STUDIES

MORNING SESSION - Cantor Nathan Mendelson,
Presiding
Shaar Hashomayim Congregation,
Montreal, Canada

Cantor Mendelson took this opportunity to express his gratitude for the honor and privilege of having been elected President of The Cantors Assembly.

1 - EVALUATION OF THE LIFE AND WORKS OF SALOMON SULZER

by Mr. Eric Mandell, Director of Music
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Salomon Sulzer was born on March 30, 1804, in Hohenems, Austria -- a small Jewish community noted only because it was the birthplace of Sulzer. He died on January 17, 1890, in Vienna the capital of Austria - Hungary which was a Jewish community known at that time for its exemplary institutions, its religious schools, and its beautiful synagogues that had well-organized, dignified services.

Sulzer was appointed as the Cantor of the great Vienna Jewish congregation at the age of 22, in 1826. After serving the community for fifty-five years, he was pensioned in 1881. His was a life of success and honors, full of activities in the service of God and the Jewish people. When he died, he was buried like a king, like one of the great men of his time.

Sulzer's death was mourned in the Old and in the New World and his one hundredth birthday anniversary, in 1904, was observed not only in Vienna, but also in America. On this occasion, the Rev. S. Rappaport published a biographical sketch in New York in 1904. The introductory sentence reads: "The most prominent name, the greatest and best-known in the history and development of Synagogal Music is that of Salomon Sulzer, whose name is inscribed in indelible letters upon the consecrated walls of every Jewish House of Worship."

We find the same enthusiastic evaluation of Sulzer in a brochure published by Dr. Maximilian Steiner in Vienna in 1904. It is named: "Salomon Sulzer und die Wiener Judengemeinde." Also Aaron Friedmann, Cantor of Berlin, expressed his admiration for Sulzer in a biography published in his book, "Der Synagogale Gesang," in 1904. The same author wrote an enlarged biography of Sulzer in 1915, on the twenty-fifth anniversary of Sulzer's death. Special services on the occasion of the fiftieth anniversary of Sulzer's death were

also held in this country in 1940.

Yes, to this very day, among Cantors there is a feeling of great admiration for a great Cantor and organizer of Synagogue Music, a world renowned composer of Synagogue Music.

It is now about 111 years since the first publication of the first volume of Sulzer's "Schir Zion:" and a critical evaluation and analysis at this time would be proper. A. Z. Idelsohn was the first one who made a critical study of the Cantor and composer Sulzer, in an excellent biography in his book, "Jewish Music," in 1929. I feel sure that all Cantors and friends of synagogue music are familiar with this chapter.

Let us try to analyze the artistic personality of Sulzer who officiated as Cantor in the Vienna Temple in the Seitenstettengasse.

What was the musical picture about 1820 in the synagogues of Austria and Germany? At the side of the Cantor, his two helpers stood -- the "Singer", a tenor, and the "Bass." The prayers were recited in the manner of the 18th century -- that means, with many figurations and embellishments. In addition to the German Hazanuth, the Polish was also employed to a great extent. This Hazanuth was intermingled with cheap folk songs and, occasionally, operatic arias. Services were more or less noisy.

At the time when Sulzer became the Cantor in the Synagogue Seitenstettengasse, one of the leading Reform Rabbis, Mannheimer, became the spiritual leader of the synagogue. As the liturgy was being re-arranged by Rabbi Mannheimer, Sulzer had the task of re-organizing the musical part. He had to fight against a BAD tradition, but he was well aware of the GOOD points of the tradition. He abolished the cheap, artificial Hazanuth of the 18th century by reducing it to a basic melody. Even though Idelsohn criticized Sulzer for taking away the "Hazanic" flavor, Sulzer did not eliminate the centuries-old chants and melodies of the synagogue.

In evaluating Sulzer's position in the history of Synagogue Music, it is my opinion that Sulzer deserves the greatest credit for this. In his endeavor to re-create a pure style of prayer recitation, he is the first one who had the courage to take up this very difficult problem. The first part of "Schir Zion," published about 1840, contains only very few traditional synagogue recitations. However, a good number of traditional chants are found in the second part of "Schir Zion," published in 1865 or 1866.

In studying these various melodies, we can notice that Sulzer adheres to the traditional modes as the "Adonoi Moloch," the "Ahavoh Rabbo," and the "Mogen Ovos" steiger. Historically seen, Sulzer's synagogue recitations are, in my opinion, more important than the study of his choral and choir compositions. He is the first Hazan who is conscious of correct Hebrew accent, who generally follows the rules of Hebrew grammar. Unfortunately, it took about one hundred years before more and more Cantor-composers followed in his footsteps. There are fine examples in the recitations of the Friday Night Service, such as the Kaddish (p. 27 in the old edition), Vayechulu (p. 29), and Mogen Ovos (p. 30).

This kind of grammatically-correct recitation was nearly unknown at Sulzer's time. We are aware of the fact that when we introduce a new congregational melody with the correct Hebrew accent, as "Sim Sholom tovoh uvrochoh chen vochesed verachamim", or we will sing "Veshomru vene Yisroel es Hashabos," that the Cantor or the choirmaster will get complaints about these strange new melodies.

It is interesting that Sulzer did leave freedom for the Hazan for the latter's creativity in forming recitations ad libitum. Sulzer does not write out completely the "Vayechulu" chant in the edition of 1865. After "Mogen Ovos," he notes "in entsprechender Weise (in the same manner)."

I also want to stress Sulzer's merit in concentrating on the content of the prayer and thus creating an adequate musical interpretation of the text. He was the first one to realize this very important problem. Even if one, today, may not like the harmonic arrangement of Sulzer's "B'rosh Hasonoh," nobody can deny the traditional Hazanic flavor combined with an excellent interpretation of this great text. Another typical example of the treatment of a traditional chant in this manner is Sulzer's "V'se-erav." It is written in the style of the "Meshorerim" of the 18th century, as the choir follows the cantor. Yet in this composition, the contents of the text is adequately expressed.

Following the spirit of his day, Sulzer employs classical harmony to an oriental melody. But certainly Sulzer cannot be blamed for this as, in his time, very little was known about oriental music in general and hardly anything was known about harmonization of this type of music, if employed at all.

According to Pinchas Minkowski, we have three kinds of recitatives: "Tefillah," "Kri-ah," and "Rinah." Tefillah is the prosaic recitative; Kri-ah means the "Kria-th Hatorah;" and Rinah concerns itself with the singing of the traditional chants -- the "Nuscha-oth", especially those of "Shalosh Regalim" and "Yamim Nora-im." Until Sulzer's day, the Hazanim were not quite conscious about the different types of recitations. However, they mastered the traditional manner of reciting or chanting prayers in their own way.

As I mentioned before, during the 18th century the dignity of the office of the Hazan was gone, as Hazanim tried to outshine each other by using all kind of artificial means to attract the attention of the people. Sulzer's appearance was the first "onslaught" against the level of this kind of service. In Sulzer, we meet a Cantor who combines a number of characteristics never seen before.

He had a good knowledge of Hebrew and Jewish lore. He was a master of traditional Hazanuth. He studied composition with recognized teacher-composers, and God gave him a voice of outstanding qualities, combined with an exceptional artistic talent.

Sul Sulzer was not only a sensation for the Jewish world, but he also attracted the attention of the great musicians and artist of his time -- of men who came to listen to him and to his choir in the Synagogue Seitensattengasse. I do not want to belabor this point. Suffice it to say that Liszt and the poet Lenau were among the great number who expressed their admiration of Sulzer's musical

talents.

Sulzer's position in the history of synagogue music can only be evaluated in the light of the emancipation of the Jews in western Europe at the beginning of the 19th century. As the well-known Rabbi Mannheimer in Austria and Rabbis Leopold Stein, Holdheim and Kley in Germany, started to reform the outmoded synagogue services, so Sulzer was the great liturgist who opened new vistas for the formation of Hebrew musical liturgy. He brought honor and respect to the office of the Hazan. He became the ideal for many Cantors who, lacking his genius, imitated Sulzer not only in his manner of recitation and singing, but also in his mannerism of dress.

I may also note here that Sulzer demanded the same official status for the Cantor as was given to the Rabbi. With our going into detailed investigation of this problem, I just like to mention here that the Board of Directors of the Vienna community suspended Sulzer from his office for a short time. But Sulzer had to be reinstated after three months through pressure brought by the community.

Much more could be said about the life of Salomon Sulzer. Thus, I did not even mention his relationship to Franz Schubert and to other composers in Vienna, as well as many other interesting points. Space and time limit my going into greater details of his life. Let us now consider Sulzer as a composer.

To the best of my knowledge, the following are the published works of Sulzer in chronological order:

Schir Zion, part I. Introduction written in 1838; published probably about 1840.

Dudaïm. A hymnal for schools and synagogues, 1860. Second edition, 1928.

Schir Zion, part II. 1865 or 1866.

Zur Feier des Seelengedachtnisses, Requiem: Psalms 49 and 16. First edition, n.d. There also is a later edition for baritone or tenor with mixed choir by Joseph Sulzer.

Psalm 133. For baritone solo and four-part mixed choir with organ accompaniment.

Psalm 111. For tenor or baritone solo, choir, harp and organ. Composed in 1850 by Salomon Sulzer. Arranged for orchestra by his son, Joseph Sulzer.

Zikoron, Gedenkblaetter. Twenty songs for the Jewish service, published posthumously by his son, Joseph Sulzer, in 1890. (We also find five compositions by Joseph Sulzer in the appendix of this publication).

Part of Sulzer's Schir Zion are published in several manuals for Cantors. They are:

- (a) Knatorale Rezitative Responsen und Chorgesänge bei Leichenbegangnis sen. Wien n.d.
- (b) Kantorale Rezitative und Chor gesaenge fuer Trauungen. Wien n.d.
- (c) Gebet fuer Kantoren bei Leichenbegangnissen, ed. by Max Schwager. Music by Salomon Sulzer. Wien, 1915.
- (d) Gebetbuch fuer den sabbathlichen Judend Gottesdienst in der Wiener Israelit. Kultus gemeinde, 5th ed. 1908. There is another edition as late as 1934. The music is taken from Schir Zion.

Schir Zion itself went through several editions:

(a) Second edition by his son, Joseph Sulzer, in 1905.

(b) Third edition in 1922. Kaufmann, Frankfurt.

(c) Fourth edition in 1928.

Sulzer's compositions were used in manuscript form before they were published. They were sung in the various communities of Europe before 1840. We find some of Sulzer's compositions in "Choral Gesaenge zum Gebrauche bei dem Israelitischen Gottesdienst" I. Heft, Melodien fuer den Sabbathgottesdienst auf Veranstaltung der Koenigl. Israelitischen Oberkirchenbehoerde. This volume has no date. However, my copy has a note in an old handwriting dated "1839".

We may assume that these compositions are among the first published works of Sulzer. In the second volume of the "Choral Gesaenge", we find among other compositions the "Adon Olam," in A Major which, according to Joseph Sulzer, was published for the first time in "Zikoron" in 1890. He, Joseph Sulzer, was apparently not aware of the fact that the composition was published in or before 1844. This is the date of the handwriting in my copy. Incidentally, this "Adon Olam" is to be found in "Shir Zion, a Friday Evening Service," published by the Society of American Cantors in commemoration of the one hundredth anniversary of Salomon Sulzer in 1904. The second edition of this volume was published in 1922.

Joseph Sulzer selected a number of compositions from his father's "Schir Zion" and arranged them for piano, and published them in 1927.

What is Sulzer's place as a composer for the synagogue? A study of the manuscript scores used in synagogues in the various Jewish communities of the world reveals that even before his compositions were published around 1840, Sulzer was the composer mostly sung, especially in the period from 1840 until the publication of the two volumes of Lewandowski's "Taudoh V'simroh" in 1876 and in 1882.

Sulzer had to create a new branch of synagogue music -- the choir music. He also created choral responses which were part of the choir music and which Sulzer considered of great importance. In this, he had no predecessors whose influences were felt in synagogue music of his day. We must, however, mention Salomone de Rossi's music written about 1600, and which was soon forgotten. The "Muenchener Terzettgesaenge" published in 1839 were in no way in competition with Sulzer's style of writing. The few other known composers of synagogue music, living at the end of the 18th and at the beginning of the 19th centuries, whose works are preserved in manuscripts, were only of local importance.

Sulzer studied composition in Vienna with Seyfried and Wuerfel. Seyfried's influence in the classical manner, and Wuerfel's influence in the Catholic style, are too obvious in Sulzer's choral works and especially in his responses. These responses are typically German, not only in the arrangement, but also in the melodic line. Sulzer tries to evade the church atmosphere, but he cannot escape the influence of his musical advisers and friends. Sulzer must have realized how strange this Catholic style sounded in the synagogue. Therefore, in his second part of "Schir Zion", published about twenty-five years after the first part, we do not

find any non- Jewish composers.

According to Idelsohn, the works of the Christian co-workers of "Schir Zion", part I, were not identified. Idelsohn refers to the first edition. However, in my collection of Jewish music, I do have a first edition which does have an index with the names of those non-Jewish composers. It seems to me that only a very few copies of the first imprint of the first edition survived. There are early reprints from the original plates, and these reprints do not have the index which, as I see it, was printed only with the first imprint of the first edition,

In passing, I would call attention to a statement about Sulzer in Dr. Sendrey's "Bibliography of Jewish music." According to the note No. 6438, Sulzer wrote "Le-Shabbat: Sabbathliche Gesaenge," Vienna, Artaria und Co. n.d. (1st ed.), 214 pp." Dr. Sendrey took this information from an early print which he calls a first edition. However, unfortunately, the title page of "Schir Zion" was missing, so that Dr. Sendrey gives this great work the title "Le-Sabbath" which, as anyone who ever looked into Sulzer's "Schir Zion" knows, is only the first part of this work.

As mentioned before, Sulzer's music was sung all over Europe and in America. Just as his music was the only music ever permitted to be performed in the synagogue of Vienna, so later Lewandowski in Berlin watched carefully that only his (Lewandowski's) works were sung. Nevertheless, even after one hundred years, a few of Sulzer's compositions were still used in the musical scores of the Berlin community, and Lewandowski himself accepted them or had to accept them. There are Sulzer's responses in the "Shacharith Kedusha of the Shabbat," already to be found in "Schir Zion" part I, and also reprinted in the second edition of this work in 1905.

Lewandowski also did not eliminate Sulzer's very popular "En Komocho." This "En Komocho" is still sung today as congregational singing in many synagogues in this country. Coming back to the musical scores composed and arranged by Lewandowski for the Berlin Jewish community, we find "Ki Onu Amcho" by Sulzer in the service for "Yom Kippur." The above-mentioned composition "En Komocho" was still sung, after one hundred years, in the services of the "Juedische Reform Gemeinde Berlin," as found in printed scores. Here, it was sung in German.

It is curious that just as Lewandowski and Sulzer did not tolerate other composers in their services, so also Sulzer's son, Joseph who was the real successor of his father as the choir director of the Vienna congregation, did not permit any cantor to change the musical part of the service.

Sulzer's "dictatorship" was in force until the death of his son Joseph in 1926. In my collection, I have copies of the music which was still used in the Synagogue Seitenstettengasse up to about this time. The service is basically Sulzer's music. It seems that after the death of Joseph Sulzer, a few changes did take place. Lewandowski is represented by "L'cho Dodi (D major)" and "Toc L'hodos (G major)". Even compositions by Dunajewski, Alman and Leo Low were permitted in the Friday Night Service. In the Sabbath Morning Service, we again find mostly Sulzer's compositions,

together with composers such as Goldstein and Porth.

Sulzer is still well represented in the synagogue services of this country today. Gershon Ephros made Sulzer's best compositions easily accessible in the three volumes of the "Cantorial Anthology", which he published.

Sulzer's place as Cantor and, as a composer of synagogue music, historically, is uncontested. It is high time to write a comprehensive, objective biography of the life and work of Salomon Sulzer which also would include the status and development of synagogue music from the beginning of the 19th century under the influence of Sulzer's creativity as a Cantor and a composer.

I cannot go into a discussion, at this time, on the merits of Sulzer's works, and to point out how many of his compositions are a matter of the past, even though they are still performed today. They are still sung in our synagogues because the contemporary composers have not yet found the adequate sacred musical expression of our time. Sulzer wrote "Gebrauchmusik" in the best manner of his era. I am well aware of the fact that nobody can tell a composer how to write and, in this instance, how to compose for the synagogue. Sulzer is great example of his time. He still is a shining ideal for the Cantor as a precentor, whose artistic and highly musical interpretation of the liturgy raised the standard of the synagogue service.

It is my opinion that Jewish culture is finding its way back to the Oriental roots. Jewish musical culture in our synagogues will follow this way in the tradition of our great musical heritage which meant so much to Salomon Sulzer. The fact that he could not escape the trends of the great classical and romantic era should not detract from his greatness and his prominent place in the history of synagogue music.

AFTERNOON SESSION: Cantor Solomon Winter
Presiding
Germantown Jewish Center, Philadelphia, Pa.

2 - THE TRADITIONAL ROOTS OF JEWISH HARMONY

by Dr. Joseph Yasser
Musicologist - Lecturer

Of the many distinctive features that make up the mentality of a Jew, there is one - important for our discussion - that stands out conspicuously among the rest. I refer to his deeply ingrained and vibrant sense of antiquity which for centuries has been indissolubly associated with his traditional heritage. It is a sense that imparts a specifically accentuated color to his entire spiritual being and distinguishes him probably from all the other human types of the civilized world.

No matter where a Jew makes his habitation and to what extent he adjusts himself to the foreign milieu, he always feels a tremendous impact, almost a physical pressure, of that ancient heritage as fully expressed in the only book he reveres most - the Bible. He could never rid himself of that peculiar feeling, even if he wanted to, as long as he considers himself to be a Jew. The ancient spirit of the Bible follows him everywhere like a shadow whether he is conscious of it or not; it influences his thoughts, his emotions, his behaviour and, last but not least, his creative activities as an

artist.

The difference between a Jew and non-Jew in this purely psychological respect is indeed most striking, and it manifests itself with particular prominence in the field of music. One may well imagine, for instance, a Gentile composer who, in his creative work, had never made any recourse to the pagan saga of his remote ancestors, or even to his less ancient Christian tradition, however venerable this may be to him in a strictly religious sense. As a matter of fact, the overwhelming amount of music created by secular Gentile composers is free from any ideological and musical influences of their distant past. But one would look practically in vain for a genuine Jewish composer who had not felt the Bible to be constantly anchored somewhere in the back of his creative mind, and who was not influenced more or less strongly by its ancient cantillations. Either directly or through some later traditional melodies that absorbed them in part, the elements of these dignified ta'ame ha-neginah have penetrated into a great many Jewish compositions, both sacred and secular, and with a few other characteristics became almost indispensable for the recognition of the composer's national identity.

This conclusion brings into clearer relief our principal problem. For what has just been said about the ancient cantillations applies in an appreciable degree also to their inherent harmonies. If the Jewish composer possesses a traditionally developed feeling for the former, he cannot fully escape a certain inner receptivity for the latter. And this situation is not essentially minimized by the fact that biblical cantillations have never been performed in a harmonized fashion; because similarly to all other organized melodies, these cantillations are based on some clearly discernable scales, and the structure of any scale involves certain acoustical relations that predetermine its own fundamental patterns of harmony. To be sure, this organic interconnection between the melodic and harmonic aspect of music does not necessarily make their combined use compulsory in each and every instance; but on the other hand, it should also be borne well in mind that the avoidance of harmonies in any particular performance is merely a matter of taste or style, or practical preference, and cannot be reasoned out logically from the allegedly "monadic" nature of the melodies themselves.

This being so, questions immediately arise as to what sort of harmonies are "inherent" in the original biblical chant, and how they are to be handled in the Jewish art-music of to-day. To answer these questions adequately, we have to deliberate a bit further upon the subject of scales and their respective harmonies.

Among the many scales that have been introduced, at one time or another, into the musical practice of the various world communities, only two can truthfully claim to have been used almost universally. These are the pentatonic scale C, D, F, G, A, (c) and the conventional diatonic scale C, D, E, F, G, A, B, (c), the latter having actually followed the former in the historical process of tonal evolution. Both scales share their eminent status of universality with some of their modal variants. Even though the basic frame of the pentatonic scale contains no half-steps, two ornamental tones - either E and B, or E flat and B flat - are usually placed within its larger intervals D-F and A-c. The function

of these ornamental tones is practically similar to that of the five chromatics of the diatonic scale. To express this particular characteristic in both scales, I designate the complete form of the pentatonic scale by the formula 5+2 and that of the diatonic scale by the formula 7+5.

All the other scales, regardless of their musical importance, have had merely a limited use either in a territorial area, or in a span of time, or both. For this reason, and also because of certain structural characteristics which may be dispensed with here, it would be proper, theoretically speaking, to look upon the pentatonic and the diatonic scale as fundamental, and the remaining scales as derivative or transitional.

It is no accident, of course, that analogous to the number of fundamental scales there have been in existence only two markedly different harmonic principles that have so far shown the greatest viability and persistence in musical practice. One of these, known as the quartal principle, considers the interval of a Fourth (C-F, for instance) to be the smallest consonant unit; the other one, known as the tertian principle, considers the interval of a Third (E-E or C-E flat) to be the smallest consonant unit; both principles imply, among other resemblances, the building of chords by the superimposition of their respective consonant units. Quartal harmonic formations, like C-F, A-D-G, etc., lie at the foundation of the pentatonic scale, and their simplest forms were used in a rather crude fashion during a few medieval centuries; tertian harmonic formations, like C-E-G, G-B-D-F, etc., lie at the foundation of the diatonic scale and are widely used by the Western world to this day.

It does not require much effort to discover that biblical cantillations, even in the somewhat impure state in which they came down to our times, are fundamentally pentatonic. As a matter of fact, with reference to the Ashkenazic practice this has been commonly recognized for years. But contrary to the Ashkenazim, all the other Jewish groups were always believed to have been cantillating their Bible in a thoroughly diatonic idiom from time immemorial. This widely entertained view, however, is no longer tenable. For a careful analysis of the cantillations used by the Jews of Persia and Yemen, and regarded generally as the two oldest versions in existence, reveals quite unmistakably that their scale foundation is likewise pentatonic.

The results of this analysis may be gathered from the following musical illustration in which the two versions in question, published originally in A. Z. Idelsohn's "Thesaurus" (vol. 2, pp. 44, 52) are presented in a new arrangement that facilitates the comprehension of their true structure. The biblical motifs of the Persian Jews are shown on stave 1, and those of the Yemenites on stave 3, both sets in the order of their gradually increasing complexity. The tones of their basic scales are placed, in the order of initial appearance, on stave 2 and 4. The notes of the motifs that fall upon the two ornamental tones of the pentatonic scale are marked either by arrows or asterisks depending on their stable or unstable character respectively. To render the analysis still more explicit, both versions are brought to a uniform key, the motifs of the Persian Jews in Idelsohn's notation having been transposed, for this purpose, a minor third up, and those of the Yemenites a major second down.



As one may judge from this presentation, nine Torah Torah motifs out of the total ten used by the Persian Jews jointly form a distinct pentatonic backbone F, G, A, C, D, with the B flat appearing four times as a mere passing note; only once - in the *Zarqa* - do we find the B flat in the capacity of a regular scale-note. Similarly, six Torah motifs out of the total seven used by the Yemenite Jews jointly form a pentatonic backbone C, D, F, G, A, with the E appearing as a passing note in the *Tarha*, and both as a passing note and a regular scale-note in the *Zarqa*. Now, if such an overwhelming percentage of pentatonic elements are evident even from the records made among the Oriental Jews in the twentieth century, who can ever doubt that biblical cantillations were purely pentatonic over two thousand years earlier.

An identical scale foundation must have underlied the most ancient prayer-motifs which are historically close to the original cantillations and whose texts, in fact, have often been borrowed from the selfsame Bible. But in subsequent centuries, the relatively limited pentatonic basis of the cantillations and the prayer-motifs began to give way to the broader diatonic (and partly even chromatic) basis of the gradually developing cantorial nusach. The constantly growing ornamentation of this newer melody would naturally tend to fill in the larger intervallic gaps of the old pentatonic motifs. As a result, their characteristic progressions (like C-D-F, D-C-D-F, G-F-G, G-F-D, G-F-C-D, A-G-D, G-F-C-A-G, etc., all without semitones) were destined to decrease in the frequency of their appearance.

It must be remembered, however, that these characteristic traits of pentatonicism have never disappeared completely even from the latest and most overburdened cantorial improvisations. At any rate, a keen ear that is able to sense the difference between the fundamental and the accidental in musical structures can always detect the older melodic elements in these improvisations and segregate them from later infiltrations. With certain reservations, this statement applies also to a sizable amount of Jewish melodies belonging to other categories, such as the rhythmic hymns, the chassidic tunes and the frankly secular folksongs.

The above considerations provide us then with a definite theoretical clue concerning the traditional roots of Jewish harmony; and from these, in turn, we may logically deduce, for purely practical purposes, the general principles of Jewish harmonization. It is immediately evident, in the first place, that inasmuch as those traditional roots are imbedded in the very structure of the pentatonic scale that underlies the most ancient Jewish chants, the harmony itself is bound to be inherently quartal. Therefore, as a natural consequence in

in the sphere of actual harmonizations, one may readily expect the authenticity of strictly pentatonic (or nearly pentatonic) Jewish melodies to be best preserved, and even emphasized, in association with quartal formations. On the other hand, the relatively more stuffed and "meaty" tertian formations would definitely distort the simple and transparent character of the ancient melody. The following cantillation fragment of the Yemenite Jews (Exodus XII, 22) which is harmonized twice - first according to the quartal principle and then the tertian - will illustrate the case in point. (The melody is taken from Idelsohn's *op. cit.*, p. 46.)



Quartal formations may also be applied with a persuasive effect to melodies veering away gradually from the pentatonic to the diatonic basis. And even though it would be quite normal, generally, to inject here an ever increasing amount of tertian formations, their avoidance rather than use would still be preferable in harmonizations of at least some of such "intermediate" melodic specimens. Thus, the profoundly mystical spirit of the following chassidic tune belonging to this category of melodies appears to be greatly enhanced when harmonized in an overwhelmingly quartal fashion. (Its tertian harmonization may be found in Idelsohn's "Jewish Music", p. 491.)



As a general rule, it may be further suggested that no Jewish harmonizations should be completely dissociated from quartal formations as long as the melodies involved, however recent in origin, contain any perceptible vestiges of the earlier pentatonicism. It is possible, technically, to combine in various ways the two different harmonic principles - quartal and tertian - and to give each one its proportionate share in a single harmonization of one and the same melody. Moreover, in the light of somewhat broader esthetical considerations, a discreet quota of quartal formations would not seem to be altogether out of place even in harmonizations of many Jewish melodies that are unquestionably diatonic from the first note to the last. It is inevitable, of course, that such products of musical "hybridism" should involve occasional stylistic contradictions. But these contradictions are likely to be overbalanced in the harmonizations referred to by that characteristic flair of antiquity which is usually

ciated with quartal formations, and which has such a perennial appeal to the Jewish mentality, as was suggested in the opening portion of our discussion. Byway of illustration we may avail ourselves of an old (though not ancient) Sephardic melody "Az Yashir", whose harmonization, presented below, contains quartal as well as tertian elements carefully adjusted to one another. (A conventional tertian harmonization of this item is published in "The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews" by E. Aguilar, No. 12.)



Artistic and technical subtleties of this kind have never entered the minds of the older Jewish composers, who were active in the field of organized art-music during the last three centuries or so. For with regard to the problems of harmony they have been completely swayed by the spirit of their times and the practices of their Gentile environment. Accordingly, they were convinced that inasmuch as tertian harmony represented the latest and most accomplished stage of musical development, it would be quite superfluous for a composer well versed in it to occupy himself with any discarded harmonic formations of the previous ages.

One hardly needs to emphasize the fact that modern Jewish composers no longer share this narrow and obsolete view. Their common feeling appears to be that every stage of musical development has its own artistic potentialities which cannot be exploited to the full extent by the limited technical means of any other stage, earlier or later, in the general process of tonal evolution. That is why modern Jewish composers are striving to transcend these limitations by availing themselves of a greatly expanded number of harmonic devices, some of which, strictly speaking, belong to different historical stages. As may readily be expected, quartal formations occupy a highly prominent place among these devices.

The net result of this newer approach to the problems of Jewish harmony is that it enriches the composer's musical language to an unprecedented degree and widens the range of its application for various specific purposes. It thus affords him the long-coveted opportunity to provide Jewish melodies of different epochs with their corresponding harmonic treatments. However, what the modern Jewish composer seems to need most, at the present time, is a steadily increasing reliance on organized knowledge rather than mere intuition which still guides him largely in his technical problems. With that powerful and efficient tool at hand, he would probably stand a far better chance to ultimately achieve a real mastery in his harmonizations of the Jewish melodic material. And we refer to a mastery that combines at one and the same time a distinct artistic variety and historic authenticity.

3-THE GOLDEN ERA OF HAZANUT

by Dr. Hyman H. Harris
Author: Toledot Haneginah Vehazanut
Beyisrael

A review of Hebrew music must begin with the Synagogue Song. As in the case of many other Peoples in the Ancient Times, as well as in the Middle Ages, Hebrew music made its first strides in the field of Sacred Music. This progress, however eventually influenced secular music and greatly helped its later development.

Sacred Music is much more secure against adulteration and assimilation, being under the protection of sanctity (the invisible 'fortress which proves in some cases to be stronger than the Maginot Line), while the secular song is subject to variation and desecration. Therefore, the folk song has always been subject to the loss of its identity.

Religion thus helped the Jew to retain his traditional song. In his long Diaspora under persecution, seclusion in ghettos, and subjection to all sorts of discrimination and oppression, the Jew was not in any position to advance or develop his musical inheritance. He merely retained his ancient heritage. Thus it was the Sacred Song that was also used in the home at the Sabbath and Holiday celebrations, as well as at weddings and similar festivities. The lost folk song was also replaced in many cases by excerpts of the Sacred Synagogue music. Thus the Jew often enjoyed singing at his work, the melody of Vechol Maminim, Kevakoras, etc.

At the beginning of the middle ages the western European Jews had no secular folk songs outside of what they borrowed of the people among whom they lived. Only in the ghetto did the Jewish folksong come to life. At the 19th century the Jewish folk song disappeared in western and central Europe while it survived in Eastern Europe up to date. Even the modern Jewish theater has used many synagogue melodies.

There is very little authentic material on the cantorial history of ancient times. True, the Talmud incidentally mentions some chazanim like Zinun Hachazen or Chazen Hachnosas. From the 8th Century on, however, we have quite a description of an entire chain of religious poets chazanim (Chazen Upayatan K'echod) such as Yomi Ben Yosi, Yanai, Meir B'r Yitschok, some of whose poetry still appears in the Prayer Book. Even so, we are not at all certain about the musical content as to the sound, melody and form.

Chazanut in its present form and content is a result of two different currents flowing from Eastern and Western Europe. In the 8th Century A. C. Charlemagne settled the immigrant family of Klommu and his son, distinguished religious poets-cantors, in Southern Germany and Southern France, where some others of similar qualification also took refuge. Among these were cantor-poets who had come from Italy, bringing with them Synagogue Songs and thus introducing the Italian strain into the German Synagogue Song. From the 11th Century on, there was established a spiritual center in the towns of Shpier, Worms and Mainz known under the abbreviation term 'ש"מ' equal to the great academies in Babylon of Pumbedisa etc. These became the reservoir of Jewish learning, the

center of interpretation of the Talmud and commentaries. In this epoch the Ashkenazic rite was founded, together with the Ashkenazic Song (from the 11th to the 14th Century).

The founders of the Ashkenazic Song endeavored to shape their melodies in the richest musical strain, expressing the spirit of each particular festivity. The finest of these were most admired and sanctified by the name "Missinai" indicating that those melodies were believed to have been given to Moses on the Mount of Sinai. Those were: Kadish, Ovos, Hamelech, Olenu, Bonchu, Kol Nidre N'eela and others of the High Holiday Service. These melodies were accepted in some manner also in Central and Eastern Europe, with slight changes and embellishments, to fit their particular reaction, such as Shochnay Botay Chomer, Yashmienu, etc.

Up to the 11th Century these communities followed Babylonian tradition from the Rav Amrom Prayer Book. From that time on the Sacred Song has been adjusted to the foreign musical forms. Nonetheless, as late as the 16th Century, Salomo Rosi's innovation of composing Hebrew Songs in the Palestrino style was not accepted. Only from the 18th Century on, the cantors began to advance in musical composition, theory, and harmony. The Bamberger cantor, Aaron Ber, collected and composed over 1200 Prayer Songs of the Synagogue repertoire, and put them in writing for the first time in their history. After Ber came the following cantors: Loev Sanger, Israel Lowy (Paris, France), Meyer Leon, Lichtenstein, Mayer Cohen, Levandowsky, and the most gifted cantor of his time, Solomon Sulzer, who built a permanent or basic musical prayer book for the Western, and to a lesser extent, for the Central and Eastern European Synagogue.

Another phase of Synagogue song was developed in the Eastern European communities where piety, and devotion played the most important role.

While the Jews who emigrated from Germany to Poland (1300) and its vicinity brought with them their tradition and culture, the native Jews of that area gladly accepted this higher culture from the newcomers together with their German dialect, but they retained the original oriental strain in their Prayer Songs. This combination resulted in an excellent structure of artistic musical setting together with a warm and hearty outpouring of emotion. Indeed, it is told of Hirsh of Zivatow that through his singing of El Mole rachmim over 3000 Jewish lives were saved from the murderous Kossacks by the Tartars who were touched by this moving Prayer.

After the Chmelnitzky atrocities had taken place throughout the Jewish communities of Poland, the fugitives carried their touching song to their refuge in Central and Western Europe. The German chazanim were then for ced once in a while to sing in the East European scale to please the newcomers in their congregation.

Historically, the East European chazanuth as a movement or a school begins with Kashtan and Bzalel of the 18th Century. Those cantors, with slight variation, founded a style of their own, one called the Woliner musack; the other, the Kashtan way, even though

they had no systematic musical training or musical notation. However, they reached their purpose by awakening the congregation to offer their prayers wholeheartedly and in the right spirit. It was they who set a special mode and style for some Prayer Songs. Even the Missinai Songs were reshaped to fit their strain. The great musical cantor 'Sulzer realized this and learned a great deal from those cantors who really came to learn his musical chazanuth, and thus improved immensely the second volume of his Shir Zion. We still follow the style and many of the melodies of Kashtan and Bzalel, particularly those of the High Holidays like the Avoda of Yom Kippur etc.

These two varying chazanic styles - the Ashkenazic and the East European - were pending for generations, without any decision being reached as to the authenticity of either of them. And so it was left up to history it- &f, as was customary in controversial matters in Talmudic discussions, where the sign of Ad Sheyovo Eliyohu Teku was used to mean that history would indicate the final decision. The decision in this case was in favor of the East European style. This was obvious after the passing of the three great Western author itie s: Sulzer, Naumburg and Levandowsky. The Western Synagogue was then compelled to invite East European cantors such as Don Fuchs, Kvartin, Morgenstern, Bachman, Baruch Schorr and others, who introduced the real traditional song to the Western Synagogue.

This confluence of musical art from the Western Synagogue and emotional enthusiasm from the East European song produced the genius of Novakowsky, Gerovitch, Rosowsky, Minkowsky, Teper, Gotbetter, Yassinowsky, Zilberts, Leib Glantz, etc., who built their harmonization on the basis of the Jewish traditional melodic lines and its characteristic impression.

There is a great difference between the evolution and the development of the Christian Church music and that of the Hebrew song. The first had all opportunities to advance from stage to stage. As far back as the 4th Century, in the time of Ambros, special schools for sacred music were founded by Silvester and Helarius. In the 6th Century, Gregory established the Gregorian Chant and an entire music system which helped to raise church. music to new heights. Nearly all the church fathers opposed any secularization of the Sacred Song, and about the 16th Century, in the time of the Renaissance, Scarlotti and Palestrina sanctified the church music anew.

Jewish music, on the other hand, excepting for the Ashkenazic Song, was neglected in the Diaspora, either by persecution without, or within through the fault of irresponsible cantors, although there were some cantors of higher merits such as Mahar il, Maharam of Rutenberg, etc. The common class preferred the profane melody, so that in some instances the Synagogue Song was desecrated. Despite these disadvantages, Jewish music made some advance, particularly in the last two Centuries, beginning with Kashtan and Bzalel, who performed without benefit of musical notations even though they carried almost the entire burden during the service. The choir served merely to accompany and to arouse and create the proper atmosphere for the cantor's creative ability. Nevertheless, the following generations succeeded in producing great musicians, such as Lowy, Leon, Weintraub, Levandowsky, Naumburg and

Solomon Sulzer, Novakowsky, Gerowitz and a number of others. The last two or three generations particularly succeeded in combining the two musical currents - the Eastern and Western European - into one unique style. It was Hirsh Weintraub who dared to harmonize the Hebrew Prayer Song in its original traditional character, which Sulzer had condemned as "Asiatic". The East European Synagogue music centered chiefly in Odessa and Berditchev, where the disciples of Kashtan and Bzalel established their academy. Jeruchom Hakaton of Berditchev already made use of his limited knowledge of musical notation and harmony, while his successor Nison Belzer advanced in composition and in leading a choir with great ability. The members of his choir became the most outstanding cantors, composers, and musicologists, like Ninkowsky, Matenco, and Bachman, etc. Nison Belzer's compositions could inspire the worshipers to soulful prayer, while most chazanim in that area performed their musical functions by heart; for example Davidl Broad, Chayim Lowzer, Baruch Karliner, Israel Skuder, Israel Yofe, Luzier Ladzer, Yacob Moshe Abilow, Abraham Roseiner and Sender Minsker, a disciple of Bzalel Odesser and Joshua Feinzinger, the most gifted chazan in his time, whose prayer melodies are among the immortal creations in this field.

These last two generations may be considered the real golden epoch of creative song in the field of the Hebrew traditional Synagogue music. There is no equal in the previous generations and we see very little progress in the present time in this direction. It is certainly unwise to speculate about the future, although we are B'nai Neviim, Sons of the Prophets.

CONCERT OF JEWISH MUSIC

Program

- | | |
|-------------------------|-------------------|
| I. Hineni | Traditional |
| Ki Keshimcho | L. Lcupndowshi |
| Kiddush for the Sabbath | G. Ephros |

CANTOR SAUL MEISELS
Ida Ruth Meiah. at the Piano

- | | |
|------------------------------|-------------|
| 2. 'Rhapsody | R. Kosakoff |
| Mood By the River of Babylon | R. Kosakoff |
| *Yemenite Dance | R. Kosakoff |

*Based on Israeli Forktunes
REUVEN KOSAKOFF, Pianist

- | | |
|-----------------|------------|
| 3. Retseh | Gottschall |
| Ono Bechoach | Neumann |
| Birchas Kohanim | Braslavsky |

CANTOR GREGOR SHELKAN
Reuven Karkoff. at the Piano .

INTERMISSION

Program - Continued

- | | |
|-------------------|---------------|
| 4. Shir Ha-Avodah | Nardi-Helfman |
| Shit Hashirim | L. Saminsky |
| Kol Kata | Max Helfman |
| Havu L'Venim | Zaira-Weill |

GLADYS SPECTOR, Soprano
Reuven Kosakoff. at the Piano

- | | |
|-----------------------------|---------------------------|
| 5. *New Wedding Music | Mario Castelnuovo-Tedesco |
| V'Erastich | Herbert Hirsch, Bass |
| My Betrothed | Eva Ortman, Alto |
| Simeni Chachosom Al Libecho | Velia Klein, Soprano |
| Seal My Heart | Richard Murdok, Tenor |

Gertrude Mills. at the Piano

Wedding Processional I. Boruch Habo B'Shem Adonoy

Wedding Processional II. Mi Adir

Choir, Oheb Shalom Congregation
Newark, N. J.

Gertrude Mills, at the Piano

- Commissioned by The Cantors Assembly, First Performance.

WEDNESDAY, MAY 16TH

THE CANTOR - His Influence and Needs

MORNING SESSION: Cantor Ivan E. Perlman, Presiding
Fairlawn Jewish Community Center,
Fairlawn, N. J.

1 - AN ANALYSIS OF THE UNITED SYNAGOGUE SURVEY "SETTING THE TONE"

by Cantor Julius Blackman
Valley Jewish Community Center,
North Hollywood, Calif.

In the absence of Cantor Blackman, the chairman,
Cantor Perlman, read the following paper:

The Conservative movement is rapidly attracting to it ever wider groups of our people. They come from extremely diversified backgrounds. Some are from Orthodox homes. They are accustomed to, and more inclined to want, a religious service conforming to the Orthodox pattern. Others enter Conservative Synagogues with absolutely no background of religious life. They know no Hebrew, know nothing of the prayers, and are unfamiliar with customary Synagogue rituals and ways of worshipping. They want a service that will be understandable and meaningful to them. The United Synagogue is the "melting pot" for these two extremes, and for those in between.

An understanding of this background is necessary for a proper evaluation of the recently completed United Synagogue survey, "Charting Synagogue Attendance" This survey was a sort of Gallup Poll of the United Synagogue members. The leaders of the Cantors Assembly and United Synagogue should be congratulated

and thanked for undertaking this ambitious project. It is of inestimable value in gaining a full understanding of the needs of our Congregants. Of particular interest to Cantors, and to all specifically interested in the music at Synagogue Services is the section called "Setting the Tone". This portion of the survey dealt with facts relating to the music in the Synagogue. We should study this survey, digest the facts, and draw logical conclusions for our own benefit and for the benefit of the congregations we serve.

What are the facts as summarized in this survey of the United Synagogue members? Let me quote from the survey:

¹ On Sabbath Eve; only 53% of the congregations have a Professional Cantor; 24% use an organ; 29% have a volunteer choir; and 29% have their Rabbi chant the service.*

Of these figures, the fact that only about half of the congregations have professional Cantors was most illuminating -- and disturbing. It indicates an insufficient understanding on the part of the Congregations as to the important and dynamic role in Synagogue life that a Cantor can and should play; --- but, more of this later.

Further figures in the survey show that 93% of these services had congregational singing, and only 4% had no congregational singing -- a remarkable record. Certainly credit for this should be given to the Music Department of United Synagogue.

In answering the question as to how they feel about their music, 63% said they were either satisfied or very satisfied, 18% were dissatisfied with the music.

The facts that stand out are that, to quote from the survey:

"Almost half the synagogues have no professional Cantor; about 25% have the Rabbi do their chanting; while in the rest of the cases, 'others', mostly untrained laymen, take care of the services. There are quite a number of primarily small synagogues that have no musical part at all in their services."

I would hazard the opinion that most of the dissatisfaction with music in the service can be traced to those congregations that had no professional Cantor, or that had to rely on eager, though untrained, amateurs. In saying this it is not my intent to absolve or dissassociate the Cantor from any criticism of music at the services. There is undoubtedly room for improvement.

The balance of the survey concerns itself with the comments elicited from United Synagogue members. These people evidently added their opinions on various matters affecting music in the Synagogue. The survey points out that in general "there is a widespread demand for MORE MUSIC; for a standardized service; for a more joyful tone in musical presentations; for a GREATER VARIETY of musical selections in addition to standard tunes; and for the use of Jewish choir personnel only."

These comments are highly illuminating. Let us examine them closely.

The Congregants demand more music. They demand more traditional music; and they want a greater variety of musical selections. We can interpret this in only one way. The congregants want a musical service that contains the moving interpretations of the Sheliach Tzibur, the Cantor; they want a musical service in which they may participate via congregational singing; and they want a musical service that will include the choral selections in the great tradition of synagogue music.

It is important in properly evaluating the survey, to ascertain what the congregants do NOT want. In this connection we can safely say that they do not want a service whose musical selections are entirely devoted to Congregational singing.

In one West Coast Congregation, a Rabbi attempted to convince his Cantor that the ideal musical service is one in which the Congregation sings the entire service. When asked as to what role the Cantor would play in such a service, he made the point that the Cantor would select the music and lead the people in the singing, helping to keep them on pitch. This rather unique interpretation of the Cantor's role as Sheliach Tzibur is, of course, extreme.

It grows out of a lack of realization of how attractive and moving a truly well balanced musical service can be. This incident also indicates that there is insufficient understanding among even some Rabbis as to the true role of the Cantor; and a tendency in some places to put too much stress on Congregational singing as against other forms of musical interpretations of the prayers. We must understand that there is no conflict between congregational singing and other forms of musical prayer expressions; but there must be some balance, and a sense of proportion in preparing these services. Happily the example cited above is the exception rather than the rule. I cite it to warn of the pitfalls of going to extremes. By the same token the musical service should not be exclusively cantorial chants, beautiful and moving as they may be.

An interesting point indicated by the responses to the survey was the question of the use of an organ at the services. To quote from the survey: "While many respondents advocate the introduction of the organ in Conservative services, equally many were vocal in their disapproval in principle of an organ or any kind of instrumental music ..."

Here, I feel, there can be no question but that our Assembly must conduct an educational campaign within our congregations and in the United Synagogue as a whole, as to the historic place of instrumental music in religious services. The confusion as to instrumental music is directly traceable to some of the more Orthodox who believe there has never been and will never be place for instrumental music in the synagogue. We must point out to our Congregants that historically, in the days of the Temple 3000 years ago, the synagogue services had orchestral music as a regular part of the service; that it was only after the destruction of the Second Temple that instrumental music was barred as a symbol of mourning; and that now with the land of Israel once again in the hands of the children of Israel, even this ancient symbol of mourning is not truly valid for the synagogue of today.

Among the basic conclusions to be drawn in analyzing and evaluating this exceedingly important 'survey' are the following:

1 - There is still a great lack of understanding in the Congregations as to the place and role of the Cantor in Conservative Synagogue life. Witness the fact that only about half of the congregations have professional Cantors. A great deal remains to be done to show the congregations how a Cantor adds to the religious services, and to the very life of the Congregation; how he can contribute to the growth of the Sunday and Hebrew Schools as music director; how he involves members in the Temple's musical programs, volunteer choirs, etc. The establishment of our long awaited School for Cantors will help greatly in solving this problem.

One of the major challenges facing the Cantors Assembly and the United Synagogue is to greatly increase the number of Congregations with Cantors. It was once necessary to convince congregations that by engaging a full time Rabbi they were not merely adding to the budgetary headaches, but were actually taking a long step toward solving these problems. That same kind of logic can and must be used in relation to the Cantor. The addition of a Cantor to a struggling synagogue staff cannot help but stimulate interest and growth of the synagogue. Withal, the role of the Cantor as the Sheliach Tzibur, the messenger of the Congregation, must be made clear, with all its implications.

2 - We should explore every means for enhancing and increasing Congregational singing in the services. This can be done in several ways:

a - By publication of a standard Hymnal for Conservative Services now being prepared by our Assembly. The Assembly is also preparing a master song sheet which can be mimeographed and used by Congregations until the Hymnal is published.

b - By developing suggested techniques for teaching the Congregants the music to be sung at services. For example :
---Utilizing the Oneg Shabat after services to explain and teach the Congregational songs and prayers.
---Utilizing meetings of Temple Brotherhoods, Sisterhoods, etc. for this purpose.
---Arranging periodic song fests at Temple socials, etc., for the same purpose.

3 - We should initiate the setting up in our synagogues of a committee on Synagogue music or a music sub-committee of the Religious or Ritual Committee, as suggested in the survey. This committee could deal with the entire problem on a regular and concentrated basis and could help serve as liaison between the Cantor and the lay members of the Congregation.

We must realize above all, that the Conservative movement is in a period of transition, of growth. The patterns of Conservative Synagogal life have yet to be basically determined.

Within this framework the pattern of musical presentations at conservative synagogue services has yet to be fundamentally established. The survey will serve as a valuable guide in helping set this pattern.

Surveys in and of themselves are meaningless unless they lead to positive, creative action based on sober, intelligent appraisal of its results. The United Synagogue, in engaging the resources of Columbia University's research department for this survey, has done the Conservative movement a tremendous service.

It is for us as Cantors to see to it that the survey on SETTING THE TONE leads to dynamic progress toward a warm and meaningful musical service in our synagogues.

2 - VOICE TECHNIQUE

by Cantor Bernard Kwartin
Teacher - Author

Mr. Chairman, Ladies and Gentlemen:

It is indeed a great pleasure for me to present to you, as professional singers, an outline of my new Theory of Vocal Art. But, before doing so, I would like to relate a few facts which impelled me to devote over thirty years of my life to the building up of a pedagogically efficient theory of voice training.

I began my career in the field of electrical engineering - the study of which trained me to think in terms of scientific exactness and clear understanding of everything I undertook to do.

However, due to certain circumstances, I switched over to the music field. Having been endowed by nature with a good voice and keen musicianship, I was accepted on a scholarship basis at the Royal Academy of Music in Vienna, which was considered one of the foremost music pedagogical institutions in the world. It was there that my problems began. After one year of study, I lost the better part of my voice. A classmate of mine - an excellent tenor - and several other students had the same experience. We soon realized that the main reason for this disastrous occurrence was the fact that the teacher, who was a very good classical concert singer himself, could never explain and we could never understand, what he wanted us to do. When I asked him for clarification of certain vocal matters, his answer usually would run something like this: "Singing is a natural phenomenon and cannot be explained. You have to use your voice and sing easily, as effortless as the nightingale, without knowing why and how....."

I decided to interview other vocal teachers and I found, to my dismay, a similar situation of uncertainty and guesswork, with the same measure of dissatisfaction among the more intelligent students.

This state of affairs seemed to prevail also among the professional singers. They used their magnificent voices in the same haphazard way "like the nightingale, without knowing the why and how". As long as everything went normally, their voices served them well. But, as soon as something went wrong - in the form of overstrain, acquisition of wrong habits, illness, etc., their voices deteriorated long before their time, often in the prime of the singer's career. (without mentioning names, we have similar cases right here in New York - you all know them.)

I kept on asking: "How can such things happen and why?" After a thorough analysis and examination of

this deplorable situation, I came to the conclusion that I could not blame the individual teachers who, by and large, were intelligent, honest, and imbued with the desire to do their best. The root of the evil lay in the fact that vocal pedagogy, as a science, was one of the poorest, if not the scientifically poorest branch of general pedagogy. There was not in existence, any well-established, clear-cut theory of Voice Training on which the average vocal teacher could base his work, in order to be able to explain and make clear to the student, the vocal problems in question. It was just a matter of hit or miss!

I decided to do some research. I made a thorough study of the entire vocal pedagogical literature*, as far as I could reach it, starting with the old Italian methods of the 16th, 17th and 18th centuries, which were based mainly on empiricism and on the principle of imitation; the French school headed by Emanuelo Garcia, of the 19th century, which was one of the first to introduce the anatomical and physiological aspects in the process of voice treatment; the German and Russian schools headed by Julius Hey, Iffert, Lily Lehman and many others of the 19th and 20th centuries, which began to apply the idea of graphic presentation of the physico-acoustical laws of tone production. I visited over 80 music schools and private teachers in all the main music centers of Europe and America.

The results of this tour of investigation I have described in my book "Critique of Modern Vocal Pedagogy". A few years later, I published my book "Principles of Voice Training" in which I present the beginnings of my new theory resulting from my extensive research and experimentation with my own voice and with the voices of many students and professional singers.

In my most recent book "Fundamentals of Vocal Art", and in a subsequent pamphlet "Questions and Problems for Singers", my theory is almost completed. I say "almost completed" because I am still continuing to work on its further development.

And now, ladies and gentlemen, I will proceed to present to you an outline of this theory, as far as it is possible to do so in a limited talk, on a subject which took me over thirty years to build up.

Two of the most important elements for artistic singing are:

Breath control
Tone placement

Breath Control

We distinguish four kinds of breath:

1. High, clavicular or collar bone breath
2. Middle, or chest breath
3. Low, or diaphragmatic breath
4. Combined breath

The High breath is wrong artistically and hygienically, because of the

- a) Insufficient amount of inhaled air
- b) Pressure on the vocal cords due to the immediate vicinity of the larynx.

The Middle or Chest breath is better but not good enough.

The Low or Diaphragmatic breath is still better than the Middle. However, for best artistic purposes, we the Combined breath, which is comprised of the best features of the foregoing three, and which results in the inhalation of the largest quantity, of air possible.

Qualitatively, we have to develop our breath in three directions:

- a) a breath of long duration which is so essential in the singing of long phrases and interpretative purposes.
- b) a quiet, smooth breath. Any irregularity in breath results in corresponding unevenness of tone.
- c) building up a breath reserve to serve as a support for the voice, thus helping to achieve the best tone production.

By means of a simple system of exercises, we can achieve all these three goals with comparative ease.

Further details on this subject are to be found in my book "Fundamentals of Vocal Art" chapters 4 and 26.

At present, I will only demonstrate a few examples of breath technique developed by the above mentioned system of exercises. (Demonstrations)

I wish to remark that this technique is not for supermen. The average singer can achieve it, if he is willing to work for it.

Tone Production

Beauty and strength of any tone or sound depend upon two factors: resonance and wave reflection.

Resonance or Secondary Sound is produced by rigid solids such as metals, bone, wood, etc., and lends to the tone a rich, metallic and brilliant quality.

Wave reflection is produced by the elastic air medium and gives mellowness, darkness of color and warmth of tone.

When resonance predominates, the tone is too metallic, piercing. When wave reflection predominates, the tone lacks brilliancy. Our task is, therefore, to combine the best features of these two elements in order to mold the tone quality to its best artistic advantage.

However, not all resonances are of the same pleasing quality. We distinguish between desirable resonances (those of the chest, forehead, nose, hard and soft palate and upper teeth) and undesirable resonances (of the throat, pharynx, lower jaw and back of the head.) Our task is the maximum utilization of the desirable and the reduction of the undesirable resonances and wave reflections.

In accordance with the various concentrations of the sound waves in the different sections of the vocal

tube, we distinguish between the throaty tone, pharyngeal tone, nasal tone, guttural tone and finally the hard palate (normal or natural) tone. The last named is the most important fundamental in all voice training. We call it the focus on the hard palate which we actually feel near the upper teeth. This feeling or sensation of focus is one of the main controlling factors of the student's work in tone production.

This basic principle of tone focus undergoes certain modifications in the process of its extension to the whole range of the voice, thus:

Change of the mouth opening according to pitch
Change of the focal spot according to pitch
Change of the focal line according to pitch
Change of the intensity of focus according to pitch
Change of the area of focus according to pitch

The combination of these modifications may be summed up as follows:

The lower the pitch, the smaller the mouth opening, lower on the hard palate the focus, straighter the focal line, more intense and smaller the area of focus; the higher the pitch, the larger the mouth opening, higher on the hard palate, the focus, more archlike the focal line, less intense and larger the area of focus. Of course there is a great deal more to say about these and other principles like the "tonepocket", the "airless" tone, range of the vowels, the vibrato, the smile, protrusion of the lips, Flute voice (for Supranos) the most artistic manner of singing, interpretation, choice of repertoire, construction of programs, blending of voices, and many other which helpfully contribute to the understanding of the process of perfecting the tone quality and interpretation. All these principles are described in detail in my book "Fundamentals of Vocal Art".

However, I must repeat, due to the limitation of time, I can only scratch the surface of my subject. But one thing I would like to emphasize: When all these fundamentals are properly explained, demonstrated, and systematically applied, the obvious improvement and the speed of the student's vocal progress is simply amazing!

I would also emphasize that the basic purpose of all my work is to introduce into vocal pedagogy a theory by means of which a teacher is in a position to explain, and make clearly understandable, every move which the singer has to make in order to acquire the best tone production, perfect breath techniques, the most artistic interpretation of a vocal composition, and to achieve generally, the highest values in vocal art.

CONCLUDING AFTERNOON SESSION

Cantor Nathan Mendelson, Presiding
President-Elect, The Cantors
Assembly

3 - THE SCHOOL FOR CANTORS -- A REALITY

a) by Dr. Simon Greenberg, Provost
Jewish Theological Seminary of America

Mr. Chairman, Mr. Past President, and you,
Ladies and Gentlemen:

Your Chairman has given me very specific directions about what I am to talk about this afternoon. He told me I am here to tell you something about the proposed school and apparently nothing else. I am going to wait a moment or two, so far as the proposed school is concerned. There are a number of things I would like to talk to you about before we come to the subject of the school. I have a great temptation to start my remarks with a singing greeting, the way they do over at _____ After all, if cantors are beginning to be good speech-makers, as your new chairman is and as your Cantor Wohlberg is -- by the way, every time he spoke to us on any occasion that I have ever heard him, all of the rabbis there, without exception were jealous of him. I say, if cantors are beginning to become speech-makers, maybe that justifies the efforts of some of us rabbis to sing. What do you say, Cantor Wohlberg. Now I finally have my vindication!

As far as I am concerned, I have always liked cantors, because I liked the people that were with me at Har Zion. And I got to know all the cantors in that way. And I also had as my neighbor across the way, another gentlemen who is not only a cantor, but an historian of the old art of chazanut -- Dr. Harris here. And, every once in a while, whether he knew it or not, I used to hear him practicing for the High Holidays. It reminded me of my uncle, eich tsu lange yohr. When the month of Elul got going, his voice started to go too. He was a farmer up around here, up in Woodridge. And he prided himself not only in being able to mow hay, but also avec tsu lagen a hinnini. That was a terrific thing. He was a good cantor. I think that in this particular situation I would like to recall his memory, because he was the first Jew that introduced me to the sweetness of Jewish music. And I am glad to be able to recall him on this occasion.

I come to bring you greetings from the Seminary in behalf of Dr. Finkelstein, and from the United Synagogue, on behalf of the President, Mr. Maxwell Abbell, who unfortunately is not well at the present time. Both institutions are very much interested in the work of this Assembly, very much concerned with what this Assembly can do for the future of Jewish life in this country.

You have already achieved a great deal. You have been in existence only a matter of some four years, and I doubt very much whether you have sufficiently appreciated the tremendous progress that this organization has made in this short time. And I would like personally to take the opportunity of expressing my admiration for Cantor David Putterman, who has been the dynamo behind this working during these years and who has pestered us unceasingly about everything that has to do with the work of the Cantors Assembly and with the place of chazanut in American Jewish life.

I would also like to express my appreciation to your first President. I said only a moment ago, it is your second President. As far as I am concerned, he was my first President, of the Cantors Assembly. Who was your first President? I am sorry I don't know him. But your cantor, your past President, rather Cantor Wohlberg, represented you in such magnificent manner wherever he spoke in your behalf, at gatherings of the Seminary, at meetings of the United Synagogue of American --- that in his presence and in his remarks he helped to elaborate the cantorial position in the eyes of Jewish communities

throughout this land.

Now, what is it that you have achieved during the course of these past few years, and what is it that you want to achieve in the future? What is it that I have in my own mind as far as the position of the Assembly is concerned in an over-all way? I suppose you have started, as most of us start, with certain personal interests. The cantor, as a professional individual, had the right to seek status in Jewish life and to seek a certain amount of personal security through organizing with others in his own profession. Now, you made considerable advance in this very important and significant area in your personal lives. But it isn't merely in your personal lives that that is important. If we want to attract new young men -- I almost said young men and women. Who knows what may happen in the future? Do we have a resolution about that here? But, at any rate, if we want to attract American young men into the profession of the cantor -- and we do -- then we have to place him with a profession that has dignity and status, and at least a minimum of security for his own personal life. Now you have done that already, to a larger extent than you realize. The fact, for example, that you have become part of the pension plan of the Rabbinical Assembly has put you with one step, so-to-speak, at least in the same position of security as the rabbi has achieved in our own particular community and in our own congregation. Now it took the rabbinate more than a generation to reach that point. Because of the point already reached, you were able to achieve it in a much shorter time; but not by accident, but through the persistent effort and through constant pressure because of this organization. You have a certain amount of security in the same way as the rabbi has. A rabbi cannot be dismissed summarily from his congregation any more. There is a Rabbinical Assembly of America that is also concerned about what happens to him. Your position is strengthened through the fact that you belong to this Cantors Assembly.

Placement will gradually come more and more to you and to the Music Department of the United Synagogue. There is an extraordinary amount of discipline that is being developed within the ranks of our movement. I daresay that there isn't a congregation today of the 450 or so that are affiliated with the United Synagogue that would think of looking for a rabbi without first turning to the Placement Commission of the Rabbinical Assembly. They just don't do it any more. Now, I remember in my own lifetime -- and I am not as young as I look -- but at any rate, when I graduated from the Seminary 25 years ago, that to me was not the case. As a matter of fact, that was not the case 15 years ago. It is in the last decade really that we have made this progress, and now men are no longer subjected to the indignities of making personal applications and pulling strings, so-to-speak, in congregations in order to get a position.

And we have been able to develop a sense of priority and of progress and of advancement in the profession. Now I have no doubt in my mind that within a year or two or three, as you develop, there will be a placement commission that you will develop in your own ranks that will be worked more or less along the lines of the Rabbinical Assembly; and that the congregations of the United Synagogue will be trained to think of the Cantors Assembly as the place to which

they have to turn for their cantors whenever they have need for one. And you young men, or other men that may be in smaller communities, will through the Cantors Assembly be kept informed, even as our own members of the Rabbinical Assembly are kept informed, of opportunities that may be available to them in other parts of the country.

Now, all of these things are for the good. And there will be more of such things within your own organization for your own personal needs and for your own personal security. But there is another aspect to it that I would like to stress on this occasion. We don't want to look upon the Rabbinical Assembly nor upon the Cantors Assembly as trade unions, as organizations that are in existence for the protection of their members. Our work, and yours, is not merely a profession for our own personal needs. We have some concept of the service of the Jewish people. We have a cause that we want to serve. We want Jewish life to be secure in this country. It is not only we ourselves who want to be secure. We want our children, our families, our fellow-Jews, to be happy in our Judaism in this country. And we want to feel as a group that we are making a contribution towards this large goal. Through the Cantors Assembly you are becoming more completely integrated with this large, over-all movement which, for want of a better name, we call the consecutive movement in Jewish life, that is attempting to place a total program to American Jewry, a total over-all program of how to live in this country as dignified, self-respecting, creative Jews.

We start with our school. At the core of our movement we have a school now on the West Coast, in Los Angeles, that is our chief representative to that great Jewish community developed on the Pacific Coast. And we have our library and our great teachers; and we have our United Synagogue; and we have our Young Peoples League; and our Men's Clubs. We have room within the framework of our movement for Jews of every type, for men and women of every interest.

Senator Lehman finds his place within our ranks on our Board of Overseers; and a young child in the kindergarten of our congregation is part of the same movement. And when Senator Lehman sits as Chairman of the Board of Overseers, he hears reports of what is going on in the schools of the congregations.

We are getting down to the grass roots. We have room within our movement for the men of our faculty of the rabbinical schools. And we have room within the framework of our work for every Jew, regardless of what his state of education may be. Now, you are part of that picture. You represent sacred music in American Jewish life. You represent Jewish music, and perhaps just music, within the life of the American Jewish community. And we would like you to feel, when you get together here, that the museum does not belong to the Seminary -- the museum belongs to you. The Eternal Light program isn't a Seminary program. You are doing as much as anybody else in making that Eternal Light program possible.

By making possible the existence of Jewish communities, the local community, the local Synagogue and the local congregation, the Rabbinical School isn't something extraneous to your interests. All these things, I am sure, will eventually find a place on your

program, so that there will be in the future at least a session or two as a normal, natural thing devoted to a report on what is happening in our movement in the whole country.

What are we part of? What is it that we are trying to build together? I can tell you that right now, while I am here, my mind happens to be primarily on the West Coast because we are getting ready for the first graduating class for the Teachers Institute in Los Angeles. Now, that's a simcha you ought to rejoice in as well. Some day, when we have our school here for music, there ought to be a branch on the West Coast as well.

There is no doubt in anyone's mind that there must be given a place of academic standing to Jewish music and chazanut. There must be a school, and there will be a school, associated with the Seminary, bimhero b'yomenu, that will be devoted to the training of cantors and to the development of the whole idea of Jewish music within our own life.

For the first time I heard your newly-elected President say that last year when Dr. Finkelstein, I think, spoke to you and so-called promised you the school, he said "God being willing." Up until this time I never heard anybody say Dr. Finkelstein even used that phrase. Well, now, God being willing, that is a very important phrase. Sometimes God isn't exactly willing at the same time that we are willing. Now, the reason I am not in a position today to give you a definite statement that the school will be ofeh as of September or October, is because I don't want to make the same mistake that it seems, from your records, Dr. Finkelstein made. God being willing. I cannot speak for him -- I mean for The Almighty. We are doing everything within our power to move in that direction.

Now, what's stopping us? What is stopping us is a very simple thing. We don't want merely to organize classes. We want to have a school that will be on parallel lines with our Rabbinical School, our Teachers Institute, and what we did on the West Coast. We didn't just open a cheder on the West Coast. We opened a real institution with the power to give degrees, with the power to give a man status who graduates from it. Now, as I am speaking within the confines of this room -- and I hope there are no reporters, and I don't want any of these, that reports out, the fact of the matter is that at the present time there is no such degree as the degree of Cantor which is recognized by the State; no more than there is such a degree as Rabbi which is recognized by the State, something that we discovered only a few years ago. We have now to give to every graduate of the Seminary the degree which is known as Minister of Hebrew Literature. Maybe some of you might have been told by your Rabbi -- and this is not for the record -- that all of a sudden, two or three years ago, every graduate of the Seminary received another diploma. He was sent a diploma that he was now a Minister of Hebrew Literature. Because when the representative of the Board of Regents of the State of New York came to our school, they do it periodically, to look over the program, etc., they said everything is all right, only the degree of Rabbi we don't give, and we don't empower you to give it. You can only give them, in our name, the degree of Minister of Hebrew Literature.

Now, the question of getting specific status has come up. We cannot call the meetings of the Board of Regents of the University of the State of New York. They meet when they want to meet; in the same way as we had to incorporate our school in Los Angeles. We don't still have the full incorporation. We are now giving there the degrees under the power of the State of New York under our charter here. We will, I hope, within the next two or three weeks, before graduation, have our official charter in California as well.

Now, we also want the development of a program that will give any man who graduates from that school, a status in the field of the cantor's profession equal to the status that the rabbi has in the field of the Rabbinate when he has a Seminary degree. Now, it just has happened to take us a little longer than we anticipated. One of the things that was an unforeseen impediment was the fact that Dr. Davis came back from Israel later than we anticipated and the fact that he is kept very much busier than we anticipated. There is no neglect of the willful kind. There is no intent of procrastination because we don't want the school to come into existence. We are just as anxious as you are to have that school, I assure you. We are equally as anxious, or even more so. So don't be worried about intent.

If we are going to work together, we must learn, above everything else, to have faith in one another. I have always tried to follow in my own life that I never read another person's mind. I have never attributed motives to another human being. I see what he does, and I don't care to read behind his words. It is hard enough to read the lines. When you begin to read between the lines, you make many more mistakes. If we are going to work together, we must learn, above everything else, to have faith in one another. But, at any rate, we have to have faith in one another, faith that we are interested in this common project. If you think for a moment that I am standing here merely trying to sell you a bill of goods but in my mind there is something else from what I am saying, then there is no sense to my standing here at all, and we simply cannot work together at all. What holds true for me holds true for everyone of us associated with the Seminary. I know, and I will speak frankly, that Dr. Finkelstein carries the brunt of anything that goes wrong in any one of the programs of the Seminary. I am sure that the time will come when you, as more and more Jews of this country, will realize that there isn't a man on the American Jewish scene who is today giving of himself more self-sacrificingly, more completely, more selflessly, than Dr. Finkelstein is.

And you will also begin to realize, as I am sure you will, that what has happened in our movement in the last ten years, the fact that we now have a United Synagogue strong enough to have a Department of Music, and that we have a United Synagogue that has the funds to do the minimum that it is doing, is due to his efforts and to his leadership. So let us not develop the notion of an escape-goat idea and say that if anything goes wrong, to point to one man and say he, if he wants to, he can push a button and anything can happen. Unfortunately there are many things that he cannot achieve either, and there are many buttons that he would like to push but there isn't any electricity in the wires and it doesn't ring.

So we must have faith in one another. That's the first thing, The second thing that I would like to point out is that we must be patient. You cannot move Jewish life faster than it wants to be moved. And you cannot move a community faster than it permits itself to be moved. You have gone a tremendous distance in these few years. The friendship that your newly-elected Chairman has spoken about here -- I am sure that every single one of you will go back home, and when you step into the Omud the next Friday night, you will feel better because you will have memories of colleagues throughout the country singing along with you, and you will feel that you are not just an isolated Jew singing for some little community, but you are an individual singing for the whole of Israel. And your own pulpit, no matter where it is, will begin to reflect the glory of the movement as a whole. You will have done more for yourself than you imagine, and for the dignity of your profession.

And so, with faith in one another, with patience, I assure you that it won't be very much longer -- alleveit vult Mesheach a zai shnell gekommen -- before the official announcement will be made. Nothing is holding it up which is in our hands to control. Of that I can absolutely assure you. What we can do, we are doing with the utmost of speed. And when it comes, it will be great news. It will be a completed thing; it will be something that will have been thought out; we will know the fifth step, not only the first step. It will be a joy for you and a joy for all of us. And so it is a pleasure to be here with you. I owe you my song. Some time I will come back and sing it for you. You will owe me a lot of songs. I didn't hear your wonderful program of last night. I understand it was good. When we will get together for our joy and for the joy of Israel, vellen mir huben tzu zingen und tzu zugen. Amen!

b) by Cantor David J. Putterman, Director
Department of Music, United Synagogue of America

Dr. Greenberg, Dear Colleagues, Ladies and Gentlemen:

During the sessions of the past three days, we have been coping with virtually every phase of cantorial problems which have confronted us. It has been apparent from all of our discussions that the one aspect of our profession which has concerned us most, is the ultimate opening of the School for Cantors at the Jewish Theological Seminary. I know that Dr. Greenberg's words do not need any substantiation, since, if you felt as I have, they were Devarim Hayotsim Min Halev. I can testify to the fact that he has been equally as eager as any one of us and that he has done everything within his power in the hope that this School should be opened. All of the obstacles which he has told us about were at first not apparent, but I am certain that they will soon be overcome.

I am confident that you were inspired as I have been by his message and that we have no reason or justification to be disappointed. We have confidence in the Seminary, and the Seminary looks to us as an additional source of cooperation and strength.

Monday, July 9th, will be a historic day in the annals of our profession, for the Seminary is making it possible for those of us who are affiliated with The Cantors Assembly to participate in a summer institute.

for Cantors leading to certification by the Seminary and credits towards the attainment of a degree. This in my humble opinion, is concrete evidence of the Seminary's desire to safeguard the welfare of Cantors who have served their congregations in communities for many years, even before the official school is formally opened. To the best of my knowledge, I know of no other rabbinical seminary in this country which has afforded Cantors such an unusual privilege. I know that all of us will return to our respective communities encouraged and inspired with the prayerful hope that when, please God, we shall assemble again next year the School for Cantors will be a reality.

REPORT OF RESOLUTIONS COMMITTEE

1. EXPRESSION OF, GRATITUDE TO THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America express its appreciation and thankfulness to the Jewish Theological Seminary for making available to us the three year Summer Institute for Cantors which will be inaugurated for the first time this summer from Monday, July 9th, to Thursday, July 26, and which will lead to certification of those Cantors who will satisfactorily complete these courses and will also receive special credit towards qualifying for a degree.

2. EXPRESSION OF GRATITUDE TO THE RABBINICAL ASSEMBLY OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America expresses its appreciation and thankfulness to Rabbi Max Routtenberg, the executive vice president of the Rabbinical Assembly, and through him to its officers for their magnanimous guidance, assistance, and wholehearted cooperation at all times.

3. EXPRESSIONS OF GRATITUDE TO THE UNITED SYNAGOGUE OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America expresses its appreciation and thankfulness to Dr. Simon Greenberg, the executive director of the United Synagogue of America, and to its entire staff for their magnanimous assistance and cooperation at all times.

4. RESOLUTION ON THE USE OF JEWISH WEDDING MUSIC

WHEREAS, music has and is being used at Jewish Weddings which is completely and totally out of place by virtue of the fact that it is secular in content and spirit, and

WHEREAS, The Cantors Assembly commissioned the internationally renowned Jewish composer, Mr. Mario Castelnuovo-Tedesco, who has composed two wedding processions and four songs using appropriate scriptural texts, and

WHEREAS, this music is presently being published and will soon be available, therefore

BE IT RESOLVED, that all Cantors urge the adoption and usage of this music and/or all other available

music of Jewish content and spirit at all of their weddings, and that we use our good offices to urge the Rabbinical Assembly of America and the United Synagogue of America to ban the use of music at weddings which is not Jewish in content and spirit and instead use this new available music and/or any other music of Jewish content and spirit.

5. RESOLUTION ON THE ISRAEL BOND DRIVE FOR \$500,000,000

WHEREAS, we are presently celebrating the third anniversary of the establishment of Israel as a Jewish national home land, and

WHEREAS, Mr. Ben Gurion, the Prime Minister of Israel, is presently visiting this country for the first time since the establishment of Israel, and

WHEREAS, the economic future and security of Israel greatly depends on the financial assistance from Jews throughout the world, therefore

BE IT RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America favors the bond drive for five hundred million dollars and does hereby pledge its members to aid and support this drive in every conceivable manner.

CLOSING PRAYER:

by Cantor Gershon H. Margolis
American Congregation of Jews from
Austria, New York, N. Y.

President of The Cantors Assembly: respected and dear colleagues: We who devote our lives to song and prayer in our Synagogues, invoke Thy benediction in affection and reverence, that Thy spirit may ever abide with us. We perform our sacred service with all our energies in the prayerful hope that the ties of peace may be strengthened between us, the Rabbis and the leaders of our Congregations. Shalom Chaverei, Chazak Ve-emats !

THE FOLLOWING REGISTERED FOR ATTENDANCE

Adelsman, I sador e
Altman, Harry
Altman, Mrs. Harry
Belfer, Ben W.
Belfer, Mrs. Ben W.
Bernstein, Eleazer
Bernstein, Mrs. Eleazer
Betzak, Kurt
Betzak, Mrs. Kurt
Bloch, Charles B.
Bloch, Mrs. Charles B.
Bornstein, Julian
Bornstein, Mrs. Julian
Braslavsky, Prof. S. G.
Brockman, Harry
Brummer, Hillel
Brummer, Mrs. Hillel

Pittsburgh, Pa.
Freeport, N. Y.
Freeport, N. Y.
Baltimore, Md.
Baltimore, Md.
New London, Conn.
New London, Conn.
New York, N. Y.
New York, N. Y.
Brooklyn, N. Y.
Brooklyn, N. Y.
Fair Lawn, N. J.
Fair Lawn, N. J.
Boston, Mass.
Brooklyn, N. Y.
Chicago, Ill.
Chicago, Ill.

Bufferd, Morris
Bufferd, Mrs. Morris
Byelas, Irving
Byelas, Mrs. Irving
Cardozo, Rabbi D.A. Jessurun
Chasman, David
Dainow, Sydney
Edgar, Aaron I.
Ephros, Gershon
Fisher, Merrill
Fried, Henry
Fried, Mrs. Henry
Friedman, Abraham
Friend, Phillip
Gerlich, Marcus
Gerlich, Mrs. Marcus
Gertler, Hyman
Gertler, Mrs. Hyman
Ginsburg, W. Belskin
Ginsburg, Mrs. W. Belskin
Glass, Myro
Glue ck, William
Goldring, Jacob
Gottesman, Ernest
Gottesman, Mrs. Ernest
Grossman, Raphael
Grossman, Mrs. Raphael
Gudovitz, Charles
Hailperin, Cyrus B.
Hammerman, Michal
Hammerman, Saul
Harris, Dr. Hyman
Harris, Mrs. Hyman
Hecker, Wolf
Heiser, Mordecai G.
Heiser, Mrs. Mordecai G.
Hochberg, Gabriel
Hochberg, Mrs. Gabriel
Hohenemser, Jacob
Hohenemser, Mrs. Jacob
Horn, William S.
Julius, Oscar
Julius, Mrs. Oscar
Kandler , Simon
Kelman, Rabbi Wolfe
Kir schenbaum, Saul
Kirschenbaum, Mrs. Saul
Kleinberg, Jacob
Kleinberg, Mrs. Jacob
Klonsky, Benjamin
Koret, Arthur
Koret, Mrs. Arthur
Kriegsman, Simon E.
Kwartin, Bernard
Kwartin, Mrs. Bernard
Lazarin, Louis
Lengyel, Josef S.
Leon, David
Leon, Mrs. David
Lipp, Sigmund Z.
Lipscas, Hillel
Magidson, Michael
Mandelblatt, Asher
Mandelblatt, Mrs. Asher
Mandell, Eric
Margolis, Ger shon
Markowitz, Louis L.
Markowitz, Mrs. Louis L.
Martin, Stanley
Marton, Abraham

Bridgeport, Conn.
Bridgeport, Conn.
Bridgeport, Conn.
Bridgeport, Conn.
Bronx, N. Y.
Malden, Mass.
Brooklyn, N. Y.
Omaha, Nebraska
Perth Amboy, N. J.
Orange, N. J.
Woodmere, N. Y.
Woodmere, N. Y.
Mount Vernon, N. Y.
Bridgeport, Conn.
Fall River, Mass.
Fall River, Mass.
New York City
New York City
Philadelphia, Pa.
Philadelphia, Pa.
Indianapolis, Ind.
Jackson Heights, N. Y.
Miami Beach, Florida
Youngstown, Ohio
Youngstown, Ohio
Levittown, N. Y.
Levittown, N. Y.
Buffalo, N. Y.
Pittsburgh, Pa.
Allston, Mass.
Brooklyn, N. Y.
Philadelphia, Pa.
Philadelphia, Pa.
Flushing, N. Y.
Pittsburgh, Pa.
Pittsburgh, Pa.
Newton Centre, Mass.
Newton Centre, Mass.
Providence, R. I.
Providence, R. I.
Scranton, Pa.
Bronx, N. Y.
Bronx, N. Y.
Brookline, Mass.
New York City
Ventnor, N. J.
Ventnor, N. J.
Laurelton, N. Y.
Laurelton, N. Y.
Reading, Pa.
Hartford, Conn.
Hartford, Conn.
*Philadelphia, Pa.
Brooklyn, N. Y.
Brooklyn, N. Y.
Brooklyn, N. Y.
Woonsocket, R. I.
Bridgeport, Conn.
Bridgeport, Conn.
New Bedford, Mass.
Baltimore, Md.
Brooklyn, N. Y.
Philadelphia, Pa.
Philadelphia, Pa.
Philadelphia, Pa.
New York City
Camden, N. J.
Camden, N. J.
Highland Park, Ill.
Jacksonville, Florida

Meisels, Saul
 Meisels, Mrs. Saul
 Mendelson, Nathan
 Mendelson, Mrs. Nathan
 Mills, Edgar
 Mills, Mrs. Edgar
 Nathanson, Moshe
 Nosowsky, Ben G.
 Okun, Morris I.
 Osen, David
 Perlman, Ivan
 Perlman, Mrs. Ivan
 Putterman, David J.
 Putterman, Mrs. David J.
 Rabinowitz, A.
 Rabinowitz, Mrs. A.
 Racoosin, A.
 Racoosin, Mrs. A.
 Reiseman, Abraham
 Reiseman, Mrs. Abraham
 Renzer, Jacob
 Rosenbaum, Samuel
 Routtenberg, Rabbi Max
 Rothblatt, Jacob
 Rubin, William R.
 Sack, Israel N.
 Sauler, William
 Schorr, Morris
 Schorr, Mrs. Morris
 Schwartz, Jacob
 Schwartz, Mrs. Jacob
 Seidelman, Samuel
 Septimus, Harry
 Shaffer, Joseph
 Shaffer, Mrs. Joseph
 Shapiro, Abraham
 Shelkan, Gregor
 Sherer, Rubin
 Sherer, Mrs. Rubin
 Siegel, Benjamin
 Silensky, Abraham
 Silensky, Mrs. Abraham
 Spira, Pinchas
 Spira, Mrs. Pinchas
 Stein, Sidney
 Tisman, Sol
 Trager, Isaac
 Wall, Isaac
 Wechsler, Sol
 Winter, Solomon
 Wohlberg, Max

Cleveland Heights, Ohio
 Cleveland Heights, Ohio
 Westmount, Montreal,
 Canada
 Westmount, Montreal,
 Canada
 Hillside, N. J.
 Hillside, N. J.
 New York, N. Y.
 St. Paul, Minn.
 Richmond, Va.
 Brooklyn, N. Y.
 Fair Lawn, N. J.
 Fair Lawn, N. J.
 New York, N. Y.
 New York, N. Y.
 New York, N. Y.
 Norwich, Conn.
 Norwich, Conn.
 New York City
 New York City
 Harrisburg, Pa.
 Harrisburg, Pa.
 Charleston, S. C.
 Rochester, N. Y.
 New York, N. Y.
 Kansas City, Mo.
 New York, N. Y.
 Brooklyn, N. Y.
 Brooklyn, N. Y.
 Elizabeth, N. J.
 Elizabeth, N. J.
 New York, N. Y.
 New York, N. Y.
 Norfolk, Va.
 Far Rockaway, N. Y.
 Ventnor, N. J.
 Ventnor, N. J.
 Newark, N. J.
 Roxbury, Mass.
 Allentown, Pa.
 Allentown, Pa.
 Great Neck, N. Y.
 Denver, Colo.
 Denver, Colo.
 Syracuse, N. Y.
 Syracuse, N. Y.
 New York City
 Brooklyn, N. Y.
 Bronx, N. Y.
 Philadelphia, Pa.
 Brooklyn, N. Y.
 Philadelphia, Pa.
 Philadelphia, Pa.

Ashery, Irving
 399 Union Avenue
 Irvington 11, N. J.
 Avirom, Morris
 41 Richmond Ave.
 Worcester, Mass.
 Barkan, Emanuel
 414 E. Evergreen St.
 San Antonio, Texas
 Barkin, Jacob
 2703 Upshur St.
 Mt. Rainier, Md.
 Baum, Martin
 3507 Sunnyside Ave.
 Chicago 25, Ill.
 Bernstein, Eleazer
 36 Sander Street
 New London, Conn.
 Bernstein, Philip
 69-11 173rd St.
 Flushing, N. Y.
 Blackman, Julius
 11038 Hortense St.
 North Hollywood, Calif.
 Blackman, Philip
 4834 N. Hutchinson St.
 Philadelphia, Pa.
 Bloch, Charles B.
 5 Bills Place
 Brooklyn 18, N. Y.
 Botoshansky, Mario
 1150 Grand Concourse
 Bronx 56, N. Y.
 Breitbart, Israel M.
 59 Glenham Street
 Providence, R. I.
 Chasman, David
 506 Cross Street
 Malden, Mass.
 Cysner, Joseph
 4478 Ohio Street
 San Diego 16, Calif.

Engelhardt, Charles
 5820 N. Kenmore Ave.
 Chicago, Illinois
 Ephros, Gershon
 256 State Street
 Perth Amboy, N. J.
 Fisher, Merrill
 27 Park Street
 Orange, New Jersey
 Fried, Henry
 29 Woodmere Blvd.
 Woodmere, N. Y.
 Friedman, Abraham
 210 South 3rd Ave.
 Mt. Vernon, N. Y.
 Gartner, Fred S.
 4350 Oak Street
 Vancouver, B.C., Canada
 Gerlich, Marcus
 957 Maple Street
 Fall River, Mass.
 Ginsburg, W. Belskin
 5317 No. 16th St.
 Philadelphia 4 1, Pa.
 Glass, Myro
 3143 Central Ave.
 Indianapolis, Indiana
 Glueck, William
 73-01 41st Avenue
 Jackson Heights, L.I.
 Glusman, Bernard
 230 Leonard Ave.
 Nashville, Tenn.
 Goldberg, Maurice
 5334 S. Woodlawn Ave.
 Chicago 15, Illinois
 Goldring, Jacob Y.
 1040 15th Street
 Miami Beach, Fla.
 Gottesman, Ernest M.
 582 Tod Lane
 Youngstown, Ohio

MEMBERS OF THE CANTORS ASSEMBLY

Adelsman, Isadore
 5851 Phillips Avenue
 Pittsburgh, Pa.

Altman, Harry
 207 Grand Avenue
 Freeport, L.I., N. Y.

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